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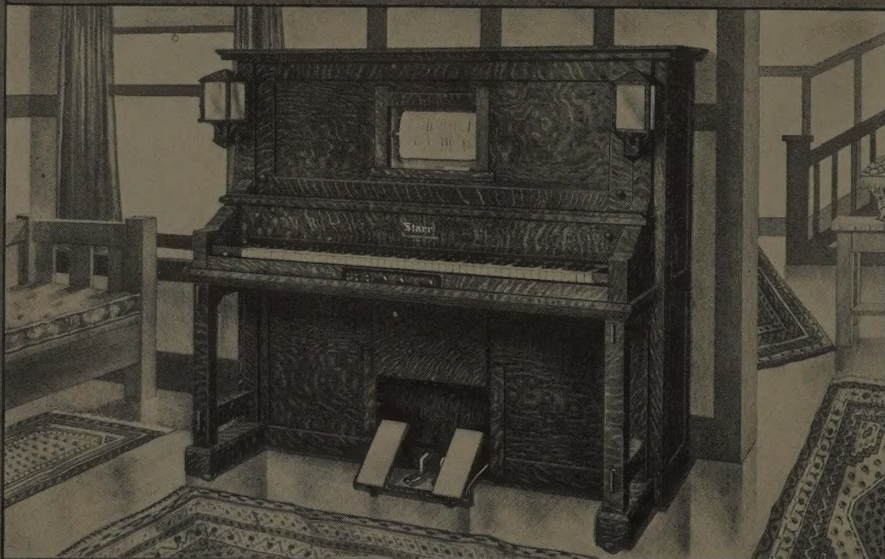
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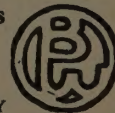
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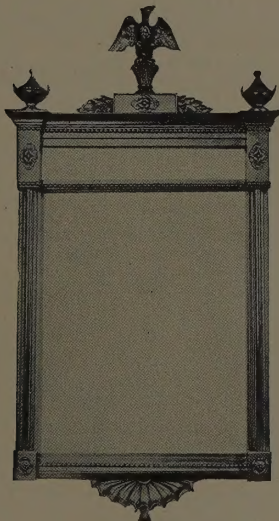
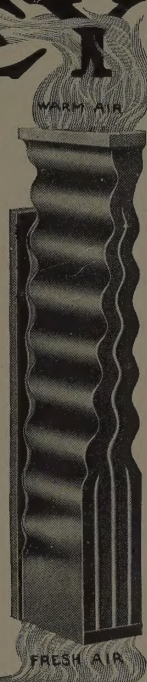
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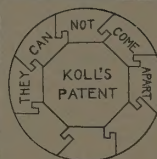
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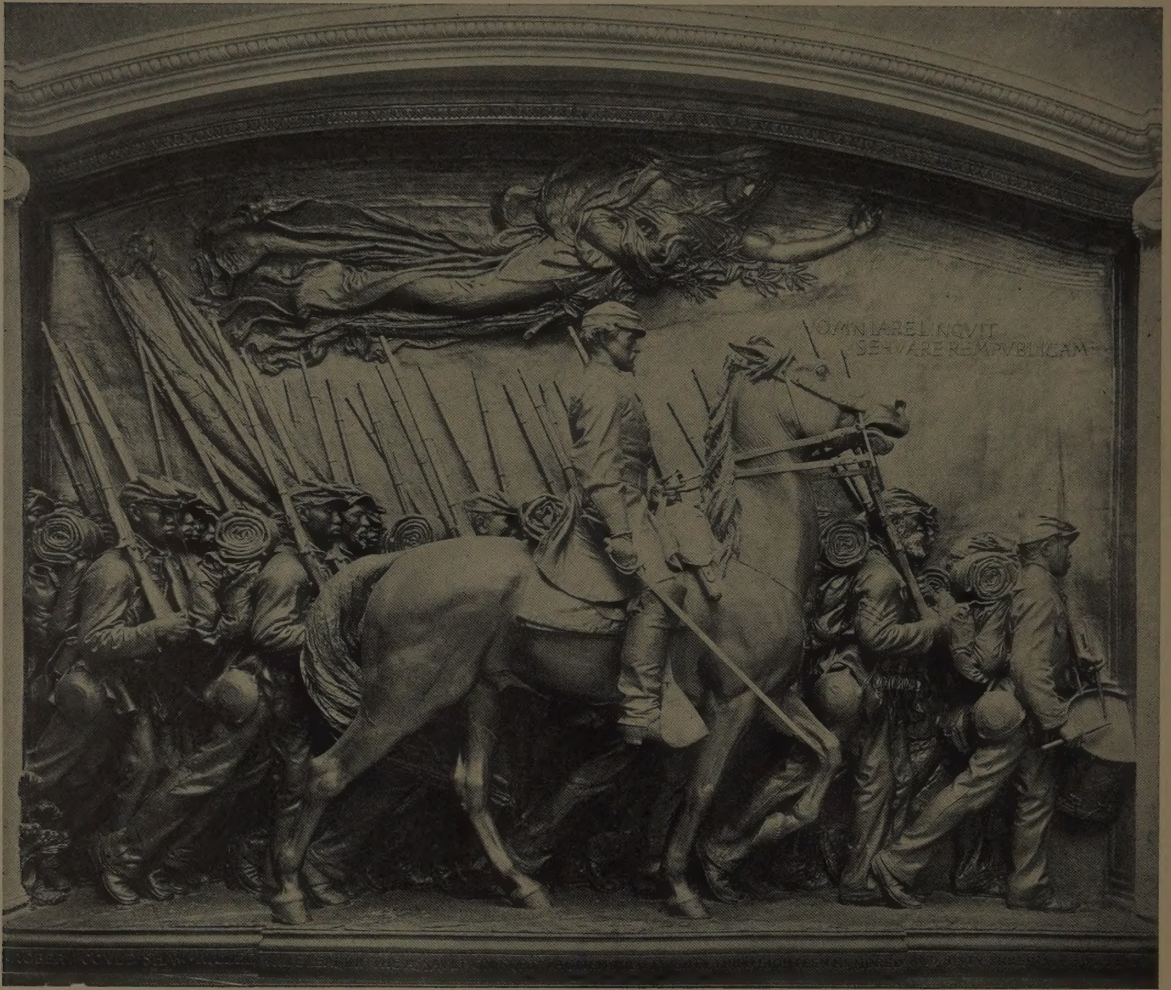
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AD. VII



Augustus Saint-Gaudens

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AD. VIII

Architectural Gardening

A RCHITECTURAL GARDENING, WITH ILLUSTRATIONS AFTER DESIGNS BY C. E. MALLOWS, F.R.I.B.A.

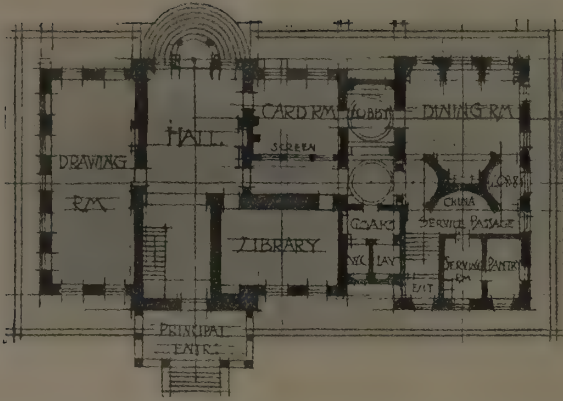
ALTHOUGH the mediæval garden in England, to judge by the scanty information conveyed in early manuscripts and in some suggestions of gardens in paintings and in frescoes of the time, was apparently of much interest and beauty, it was not until the influence of the Italian Renaissance was felt in this country in the earlier part of the sixteenth century that the garden, as an integral part of architectural design, received its due consideration and became an important and vital part in any complete scheme of house design. This was in fact nothing but a natural sequence to the revival of classic art. The Italian Renaissance in Art and Letters brought with it, as a matter of course, and in various directions, the revived architectural garden of the old classic times; and this garden grew, matured and decayed in our country, side by side with the mother art, so that the history of the English formal garden, as it interests us to-day, is really the history of the English Renaissance.

Just as in the sixteenth century the work of the Italians in architecture was blended with the indigenous style of earlier times and produced in our old English homes such happy and delightful results, so the new ideas in garden design brought from Italy, France, and Holland and grafted on the home work of Gothic times produced a result just as charming as the architecture, and entirely in sympathy and harmony with it. In the house and garden architecture of this period there is a unity and completeness of effect which approaches very near perfection; and this, it should be observed, is altogether irrespective of the charm of associations and interest of time; it is a matter of design entirely—the happy union of house and garden in architectural design. The secret of the success of this work is very easily discovered; it lies in the fact that the designers of those days considered the whole problem of the house design and the distribution of the various parts of the ground surrounding it as one complete work, where each detail took its right place as an indispensable part of the whole. There was nothing haphazard about these designs because they had, as their fundamental basis, those excellent qualities of



DALHAM HALL, SUFFOLK, WITH ITS FORMAL GARDEN; DESIGNED FOR THE LATE MR. CECIL RHODES, BY
C. E. MALLOWS, F.R.I.B.A. FROM A PENCIL DRAWING BY THE ARCHITECT

Architectural Gardening



GROUND FLOOR PLAN OF DALHAM HALL, SUFFOLK, ILLUSTRATED
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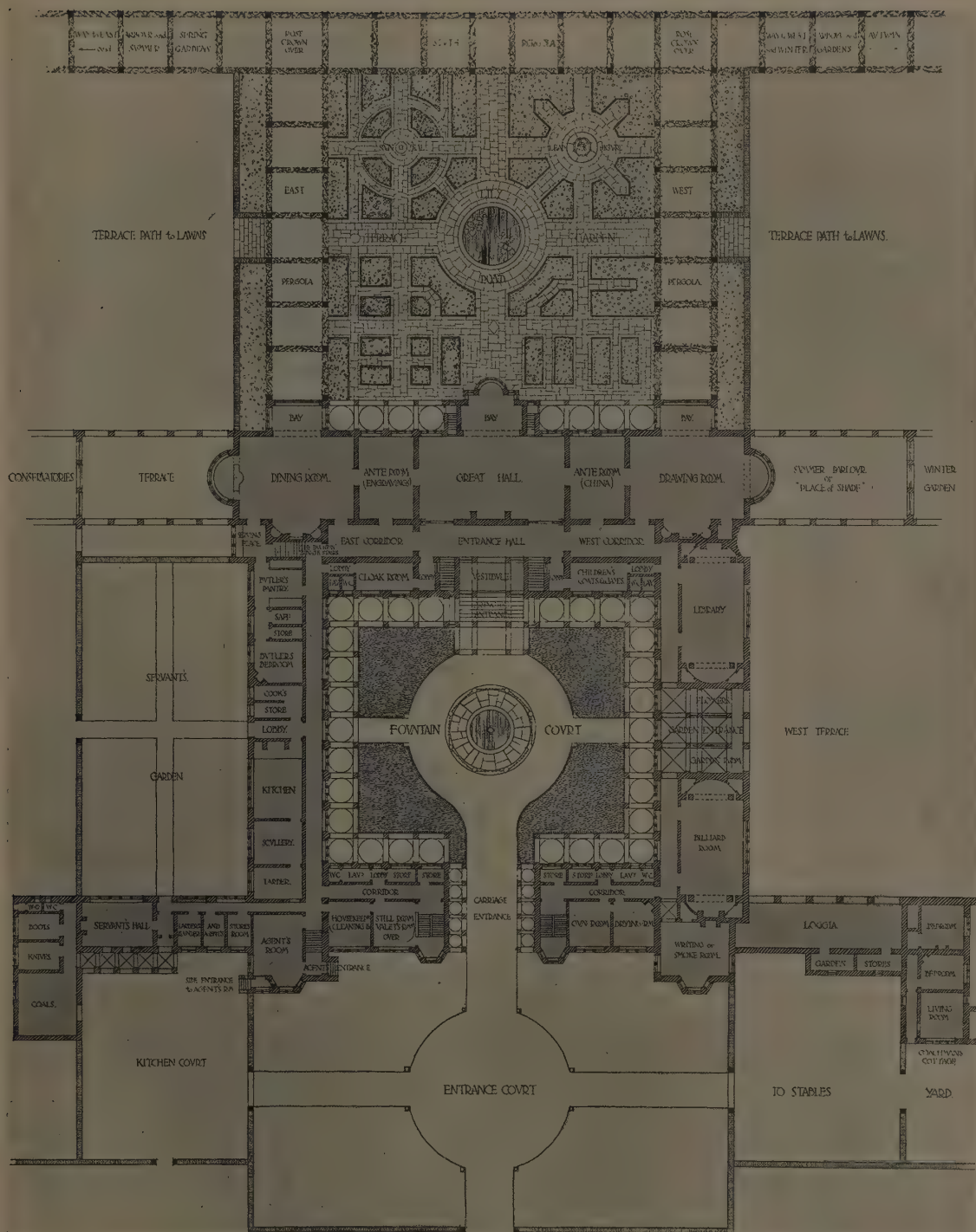
a lost art, and although here and there efforts were made to revive and place it in its old position, the natural course of events, the Napoleonic wars, the Romantic movements, the writings of Scott, were all too powerful and all tended to one end. The final glimmer of life in the art was extinguished by that ridiculous movement which came about in the first half of the nineteenth century, and under the name of the "Gothic revival" brought such woeful results in its train. The art of architecture which, in the sixteenth, seventeenth and eighteenth centuries gave us so

reasonableness and order which are essential to all good architecture.

As time went on and the Renaissance grew stronger and purer under the master hands of Inigo Jones and Wren, these qualities stood out clearer and better defined both in the buildings and in the gardens. In the early part of the eighteenth century, soon after the death of Wren, when his refining influence was removed, garden work as well as building began to lose these distinguishing qualities and took upon it by degrees a hardness and superficiality which were the early marks of its ultimate decadence. When gardening once got into the grasp of the distinguished *dilettante* and became, with architecture, the fashionable cult of the day, it practically became



PERGOLA AT CROWBOROUGH, DESIGNED FOR MARY, DUCHESS OF SUTHERLAND, BY
C. E. MALLOWS, F.R.I.B.A. FROM A PEN DRAWING BY F. L. B. GRIGGS



PLAN OF HOUSE AND GARDENS DESIGNED FOR
MARY, DUCHESS OF SUTHERLAND AT CROW-
BOROUGH, SUSSEX, BY C. E. MALLOCKS, F.R.I.B.A.

Architectural Gardening

many beautiful works in buildings and in gardens, founded on a fine tradition in design—the finest tradition known in the world—was slowly stifled and killed and a something substituted for it which was certainly not living architecture and for the greater part not even good archæology in building, and in gardening was in truth as absurd in theory as it was false in art. Through all the history of this time, from the days of Repton till past the Gothic revival, one looks in vain for any complete garden design to compare with the least of the earlier productions or for one with any claims to be considered seriously as in any respect a work of art. The simple reason for this is that the basic theory upon which it all stood was opposed to all artistic and therefore right principles, whatever form of art expression they may take.

To-day, thanks to the doughty warriors in art of some twenty to thirty years ago, with Sedding in the front rank, we are slowly, but it is to be hoped surely, taking up once more the thread of the classic tradition, and with it, naturally, the old tradition in garden design. The work the modern architect has to do, now that the ground has been broken for him, is simple in comparison with that which faced Sedding and the few who believed in his teaching those years ago. The fight in those days was no easy one, for not only was the public itself unconverted, but the great majority of architects were as well; and as for the professed "landscape gardener," he was probably the greatest hindrance of all. To-day—in England and in America at least—the principles that Sedding fought for are being slowly established, and in both countries the "landscape" man has been

reduced to such small proportions that he is scarcely visible.

During practically the whole of the nineteenth century, therefore, the designs of the house and garden, when the latter was considered at all, were considered independently; the relation of the one to the other (except in some isolated cases, the work of one or two brilliant pioneers) was not understood and not recognised. The garden was left to take care of itself, or was subject to the irresponsible caprice of the owner. Far brighter as is the outlook to-day in that respect compared with twenty years ago, it is yet dull enough, and there is any amount of work remaining to be done before the fog is finally dispelled, and the ground cleared for the replanting of the principles of



HOUSE AND GARDEN WALK, DESIGNED BY C. E. MALLOWS, F.R.I.B.A.
FROM A PEN DRAWING BY F. L. B. GRIGGS

Architectural Gardening



HOUSE AND FLAGGED GARDEN WALK, DESIGNED BY C. E. MALLOWS, F.R.I.B.A.
FROM A PEN DRAWING BY F. L. B. GRIGGS

reason and truth in design that thrived so well in bygone years, principles which it is to be fervently hoped will grow and thrive again in years to come and produce the same or better results. Such results however will never be reached until it is clearly recognised that the garden is as much within the province of the architect as the house itself.

The illustrations accompanying these notes indicate an endeavour to revert to the English tradition referred to above. The drawing of Dalham Hall shows a detail of a portion of a complete scheme for remodelling both the Hall itself and the gardens. It was designed for the late Mr. Cecil Rhodes. Little or no indications remained to show what the original work was like—it was probably destroyed in the days of landscape gardening—and the new design of the gardens was based accordingly on the remodelled plan of the Hall. The old Hall itself was left in its original state untouched, and a new wing

added on the east side. The central axis of the old part determined the central feature of the new formal garden, and a balanced effect was obtained on each side of it; the principal reason for this being that a very fine old avenue, a portion of the original design, remains with its centre on the same line at some distance from the south front, so that, standing in the semicircular porch, an effective vista is obtained across the gardens to the long perspective of the avenue. The Doric colonnade on the right (looking towards the Hall) is the eastern boundary of the south tennis-court. The east wall (to the left of the drawing) with the sheltered seat, separates the garden partly from the park and partly from the entrance courtyard.

The principal part of the design for a house and garden at Crowborough,

for Mary, Duchess of Sutherland, is illustrated by the ground plan reproduced on page 183. This is planned for a beautiful site on the southern slope of a hill (overlooking the Ashdown Forest) which is about 700 feet above sea-level. The remaining portion of the scheme consists of two large lawns, rose and water gardens with tennis-courts and tea-houses adjoining, and connected by a colonnade with two bowling-greens. The entrance courtyard is on the centre line of a wide and long avenue approach of chestnut trees. This is, of course, the main approach drive to the house; there are two others, one on each side of the principal drive, but each much narrower than the central one. That on the right (approaching the house) leads to the stables, and that on the left leads to the kitchen wing and is for tradesmen. These three roads, which, placed together in this way, form an effective entrance, meet in a semicircle at the junction with the high road. Across the chord of the semi-

Architectural Gardening

circle the entrance gates and two lodges are placed. As will be seen on referring to the plan, the house itself is planned around a cloister which forms a fountain or entrance court. On the south and west sides all the entertaining rooms are placed, and these have been planned in detail in relation to the large square rose garden, which has for its central feature a circular lily pond, the curb of which is flat with the paved walks.

This garden is completely enclosed, on the north side by the house, and on the south, east and west by pergolas. The southern pergola, arched and vaulted in stone, is illustrated by Mr. Griggs in his fine pen drawing on page 182. The water shown in the background of Mr. Griggs' drawing is a portion of one of the two large circular ponds placed on the centre lines of the east and west pergolas.

Mr. Griggs has made a very beautiful and sympathetic picture of the design for the garden-

front of a house and its connecting walk to the tennis-lawn (p. 184). The design for this house and garden is based on the English traditional work of the 16th century, and is treated quite simply with stone mullioned windows, parapet gables, and stone walls and roofs. The two piers shown in the foreground of the drawing occur in the centre of the north side of the tennis-lawn, whilst the walk towards the garden entrance of the house separates two small enclosed formal gardens with yew hedges of quite simple design, of broad grass walks, and flower beds. Another view of the same house and garden by Mr. Griggs is illustrated on page 185, and shows the connecting link between the west side of the house and the orchard. The flagged walk with its stone seats on each side is finished at the west end (from which point of view the drawing was made) by two stone piers similar in character to those shown in the other view.



CLOISTERS ENCLOSING ROSE GARDEN AT JOYCE GROVE, NETTLEBED, OXON; DESIGNED FOR MRS. ROBERT FLEMING
BY C. E. MALLOWS, F.R.I.B.A. FROM A PENCIL DRAWING BY THE ARCHITECT

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PERGOLA AT TIRLEY COURT, CHESHIRE, DESIGNED FOR MR. LEESMITH BY C. E. MALLOWS, F.R.I.B.A. FROM A PENCIL DRAWING BY THE ARCHITECT

Another design for an enclosed garden with covered walks around it is illustrated by the pencil drawing opposite. Each of the north and south walks is covered by a barrel-vault with modelled plaster ribs and wreaths. These walks have been made of sufficient width to serve as summer, breakfast and tea rooms. The space enclosed by the cloisters is treated as a rose garden, having as its central feature a square lily pool, the edge of which is flush with the pavement. The level of the walks in the centre is four feet below the level of the garden walks, which are in turn three feet below the cloister levels. This is a portion of a scheme for alterations and additions to the gardens and house at Joyce Grove, Nettlebed, Oxon, for Mrs. Robert Fleming.

The pencil sketch of the pergola illustrates a

part of the gardens at Tirley Court, Cheshire, now being built near Tarporley for Mr. Leesmith. The design for the house has already appeared in our pages, having been reproduced in the issue of November last. The gardens at Tirley at this part have been formed on the side of a hill, and the pergola itself forms the western boundary of the north tennis-court, the level of which is considerably below that of the pergola; it also serves a purpose as a connection between the terraces around the house on the south and east side and the kitchen-garden on the north. This latter has a large semicircular end, around which a wide walk has been planned, connected on its western side with the centre of the cloister court in the house plan, and on its eastern side with the pergola shown in the sketch. A hint of this semicircular termination to the kitchen-garden is given in the distance. In this way the

kitchen-garden, which ought always to be one of the most beautiful parts in any garden scheme, is connected with the rest of the design and made a portion of the pleasure-gardens, instead of being relegated as a disconnected and unsightly fragment to some obscure portion of the grounds.

The small house shown on page 188 is, with its garden, planned for a sloping site with a southern aspect. There being an unusually fine view on this side of the site, all the principal rooms, as far as possible, are placed to the south and west. The two side wings make a slight angle with the main part of the house, which has a slightly curved south elevation. The low stone boundary walls take the same form in plan as the house. This has the effect of giving to the garden a somewhat unusual plan, the interest of which is increased by the varying levels.

Hungarian Art at Earl's Court



HOUSE AND TERRACED GARDEN ON THE SOUTHERN SLOPE OF A HILL, DESIGNED AND DRAWN BY
C. E. MALLOWS, F.R.I.B.A.

The whole of the centre portion is raised, and falls away again with an arrangement of wide steps to the wings on each side.

All these illustrations are necessarily fragmentary and incomplete, but in a future number other drawings will appear to further illustrate by sections and elevations the character of the work of the largest house, and plans showing the arrangement of the house with the garden in the smaller designs will, it is hoped, be published.

The Oldham Art Gallery Committee has recently purchased the following oil paintings for inclusion in the Corporation's permanent collection, viz. :— *Portsmouth Harbour*, by the late J. Buxton Knight; *Dawn*, by George Wetherbee; *A Corner of the Talmud School*, by W. Rothenstein, and *An East Lothian Village*, by James Paterson. Mr. H. L. Hargraves, a local gentleman, has also presented to the institution *The Ford*, by Algernon Talmage; *Moonrise, St. Ives Bay*, by Julius Olsson, and *Companions*, by the late James Charles.

The Brighton Corporation has purchased for its permanent collection *The Horse Fair*, by G. L. Lambert, recently exhibited at the Corporation Galleries in the collection brought together and arranged by Mr. Marchant, of the Goupil Gallery.

HUNGARIAN ART AT THE EARL'S COURT EXHIBITION.

THE collection of works by Hungarian artists, which has been brought together in the Art Section of the Hungarian Exhibition at Earl's Court, is of very real value as a summary of the better characteristics of a school which has a high degree of vitality, and in which are included many men of definite and eminently interesting individuality. This gathering shows plainly both the strength and the variety of the school, the wideness of the range of the country's art, and the technical capacity of the more notable workers; and though it is not put forward as an exhaustive display of Hungarian achievement, it can be accepted as undeniably instructive. Many famous artists are adequately represented, and the contributions of the lesser men are by no means wanting in importance—indeed, the general level of the show is excellently maintained, and it has an authority which cannot be questioned.

That there should be in Hungary a school so distinctive and with so much healthy vigour is in some ways surprising. When the history of the country is remembered, when the political vicissitudes through which the nation has passed are



"THE BORGHESE GARDEN IN ROME"
BY LÁSZLÓ HEGEDŰS

Hungarian Art at Earl's Court

recalled, there is reason to wonder at the existence of any kind of serious artistic conviction among people to whom the opportunity of cultivating the gentler arts would seem to have been almost entirely denied. Yet from the fifteenth century onwards Hungary has produced artists of marked ability, and many of them have gained distinction all over Europe. But until quite recent times most of these artists made their successes in foreign lands. Because apparently opportunities of obtaining due recognition were denied to them at home, they emigrated to England, France, Germany, Italy, Russia, and other countries, where they met with the fullest consideration, and were welcomed as men of note.

As a consequence, however, of the emigration of so many of the ablest artists, the development of art in Hungary itself was appreciably delayed. It is only within the last fifty years or so that there has been the full æsthetic awakening, and that the actual foundation of what can fairly be called a national school has been brought about. Now the country can boast of a considerable array of accomplished workers in all the branches of art practice; it has taken already a place among the artistic

nations which promises as time goes on to become markedly distinguished, and it is showing an honest desire to encourage native talent in a practical and intelligent manner.

For these reasons this exhibition of paintings, drawings, sculpture, etchings, lithographs, etc., by Hungarian artists is especially well timed. It offers to English people a chance of realising with what sincerity a comparatively new movement is being conducted in a country which has made a staunch fight for freedom, and it offers to them also an opportunity of recognising in a practical manner the value of the results which have come from this movement. Much of the work on view will bear comparison with that produced by the artists of other nations which have not only enjoyed far better chances of progress in the arts, but have as well the advantage of old-established æsthetic traditions that serve as safeguards against misdirection of effort.

Not the least of the merits of the collection is its freedom from anything like conventionality. It shows no concession to fashion, no formal adherence to prescribed rules, and no set conviction that there is only one legitimate manner of working;



"AT THE FORGE"

BY DÖME SKUTECZKY



"A GROUP OF FOWLS"
BY GÉZA VASTAGH

Hungarian Art at Earl's Court

each contributor has done what seemed to him to be right, and, with few exceptions, each one has by honest independence attained results which can be frankly admired. Of course it would be absurd to claim that the majority of the artists represented are worthy to be counted as masters, but certainly it can be said that the proportion of able craftsmen is wholly satisfactory, and that even among the less accomplished performers there are none who can be dismissed as entirely unworthy of attention. All are evidently trying to express what they actually believe rather than to subordinate a personal aim to the convention of a school, and all of them have in greater or less degree done something which is significant and even memorable.

Decidedly, it is possible to praise very highly the sea pieces of Oscar Mendlik, who is not only a shrewd observer of nature but also a confident executant and a sensitive colourist. His powers are admirably displayed in such subjects as *October Evening at Ragusa*, *Breaking Billows*, and *Evening-time in Ragusa*, which are perhaps the best of the group of canvases he is showing. But he proves that he has imagination as well as accuracy of vision by exhibiting an impressive tempera painting, *The Avenue to the Nether World*, a picture finely conceived and very expressively treated. Another clever artist is László Hegedüs, whose firmly designed composition, *The Borghese Garden in Rome*, can be much commended for its decorative largeness of effect, and whose study of low tones, *A Debrecen Swineherd*, is excellent in its masculine directness and restraint; and Döme Skuteczky, by his masterly management of tone relations in his picture, *At the Forge*, makes a comparatively unimportant subject singularly interesting. The portraits of Philip E. László are well enough known and appreciated in this country, where he has made a great reputation, so that the excellence of his paintings of *Count Albert Mensdorff* and *Princess Radziwill* is not likely to be overlooked; and Géza Vastagh, who also has been popular here for many years past, will not fail to please the admirers of his work by the wonderful vivacity and executive skill with

which he has realised a farmyard scene, *A Group of Fowls*.

Then there must be noted the able study of contrasts of light, *After the Ball*, by Sigismund Vajda; the successful attempt to represent a mob of horses in rapid movement, *An Evening Drink*, by Hugo Loschinger; the well-suggested open-air effect, *The Cook's Stall*, by Lajos Ebner-Deak; and the slightly artificial but decidedly charming *Evening on the Balaton*, by Andrew Kacz Komaromi; and there is distinct merit in *A Tempestuous Mood*, by Oscar Glatz. Not the least interesting section of the show is the room devoted to works by members of the Szolnok Art Colony, a group of artists who have settled down together in a Hungarian village. This group has no common creed and professes no belief in special tenets; the members of it work each in his own way, and consequently their association has not produced any general mannerism shared by them all. Indeed, the works they show are unusually varied both in character and material.



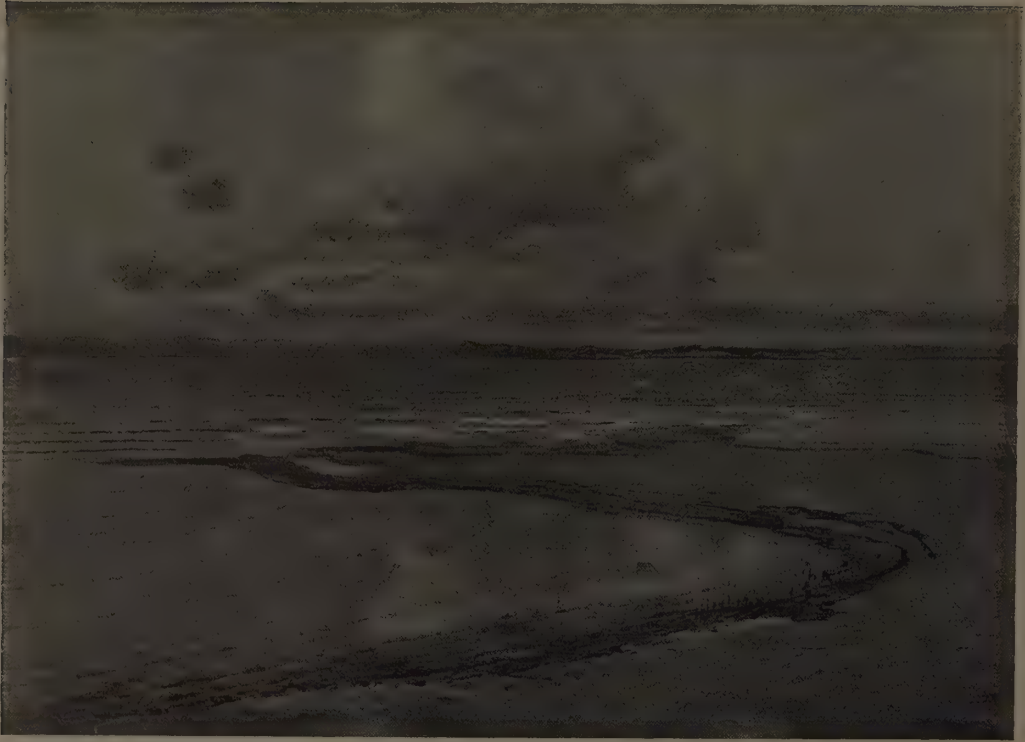
PORTRAIT OF PRINCESS RADZIWILL

BY PHILIP E. LÁSZLÓ



"THE AVENUE TO THE NETHER WORLD"
TEMPERA PAINTING BY OSCAR MENDLIK

Hungarian Art at Earl's Court



"THE BALATON"

BY DANIEL MIHALIK



"OCTOBER EVENING AT RAGUSA"

BY OSCAR MENDLIK

Hungarian Art at Earl's Court



"A SNOWY ROAD" (LINOLEUM ENGRAVING)

BY BÉLA ERDŐSSY



"LE BÉGUINAGE" (WOOD ENGRAVING)

BY ANDREW SZÉKELY

Hungarian Art at Earl's Court



"ON THE BRIDGE"

BY FRANCIS OLGYAY

There are oil paintings like Daniel Mihalik's *Trefoil Fields* and *The Balaton*; Francis Olgyay's beautifully decorative *On the Bridge*, and Lajos Szlanyi's finely understood snowy landscapes, *Morning Hoar Frost* and *Winter Afternoon*, in which, and in several others little less important, the evidence of a personal conviction is not to be disputed. And in the same room there are such things as Victor Olgyai's clever lithograph, *Winter on the Banks of the Garam*; Andrew Székely's frank and expressive water-colour, *Boulevard in Paris*, and the same artist's wood engravings, *A Dutch Street* and *Béguinoge*, which are technical essays of a very attractive kind. Some other memorable works in various mediums are hung in another room occupied by the members of a second group, the Gödöllő Art Colony, and of these things perhaps the best are the pencil and pen-and-ink sketches by Arpad Juhasz, who is emphatically to be counted among the best of modern black-and-white draughts-

men; but the drawing, *Thy Kingdom Come*, by Alexander Nagy also deserves to be remembered. This list of works does not by any means exhaust the special features of the pictorial section of the exhibition, but it is sufficient to give people who are interested in the activity of the Hungarian artists an idea of the directions in which this activity is tending. Certainly no one can complain that the collection is too narrow in scope or that it illustrates a stereotyped set of beliefs; its dominant note is a very refreshing unconventionality.

At the last general meeting of the Society of Twenty-five Painters, Mr. A. D. Peppercorn was elected a member, and Mr. Terrick Williams and Mr. Sydney Lee were unanimously elected to fill the offices of Honorary Treasurer and Honorary Secretary respectively, Mr. W. Llewellyn and Mr. Alfred Withers having retired from these posts.



"AFTER THE BALL"

BY SIGISMUND VAJDA

LEAVES FROM THE
SKETCH-BOOK OF
A. E. NEWCOMBE



"Durham: Elvet Bridge and the Cathedral"
From a pencil drawing by A. E. Newcombe



*"Durham Castle and Cathedral with part of
Framwaldgate Bridge." From a pencil drawing
by A. E. Newcombe*



"Framwaldgate Bridge, Durham"
From a pencil drawing by A. E. Newcombe



"Altar Screen, Durham Cathedral"
From a pencil drawing by A. E. Newcombe



"Nine Altars Chapel, Durham Cathedral"
From a pencil drawing by A. E. Newcombe



"The Bishop's Throne in Durham Cathedral"
From a pencil drawing by A. E. Newcombe



"A Corner in Durham Cathedral"
From a pencil drawing by A. E. Newcombe

The Munich Exhibition, 1908



"KÜNSTLER-THEATER," MUNICH EXHIBITION

PROF. MAX LITTMANN, ARCHITECT

THE MUNICH EXHIBITION ("AUSSTELLUNG MÜNCHEN"), 1908.

AMONG the numerous exhibitions held at Munich from time to time, almost without intermission, special interest may be claimed for that now being held under the title of "Ausstellung München, 1908." It is not an art exhibition in the limited sense of the word, like those annually organised by the Künstlergenossenschaft and the Secession in the Glaspalast and in the Exhibition Hall on the Königsplatz—exhibitions which, by the way, are this year as interesting as ever, and complete the picture of the artistic activity and progress of Munich. On the contrary, every sphere of practical life comes within its purview, so that from all the results of human activity here presented some conception may be framed of that advanced phase of civilisation which might be reached were art allowed to exert to the full the influence which belongs to it. The exhibition is proper to Munich; it has been organised by artists, manufacturers, and other business people of Munich for the purpose of demonstrating the

commanding position which this city holds among those of Germany at large, and it follows, almost as a matter of course, that art, on which the world-wide fame of the city rests, should form its predominant feature. It is the first general exhibition which has been planned throughout on purely artistic lines, and it is not too much to say that a task such as this, bringing with it a thousand unsolved problems, could only have been essayed by a city like Munich, having at its command so many artistic forces. The organisers and their coadjutors can point with justifiable pride to the success which has attended their bold adventure. This success proves once more the leading place which Munich continues to take in the cultural life of Germany, however much its pre-eminence may be challenged by Berlin and Dresden, and it proves at the same time that all the talk about the decline of Munich as an art city is a myth.

While the Munich Exhibition of 1908 thus derives its *cachet* from the endeavour to encourage good taste, by clothing in artistic form even the most trivial and inconspicuous objects displayed therein, increased importance attaches to it by

The Munich Exhibition, 1908

reason of the setting given to it in the shape of the new Exhibition Park which the municipality has had laid out behind the Hall of Fame and the Bavaria monument. For twenty years Munich had had no big exhibition, and was in danger of being left behind by other German cities; hence it was a matter of absolute necessity that the lost ground should be made up without delay. It would be a waste of time to discuss the many reasons urged for and against large exhibitions; their recurrence, one after the other, is sufficient proof that the need for them exists. As a matter of fact their chief drawback is that the material results flowing from them bear no proper relation to the costs incurred in their promotion. In order to bring about an improvement in this respect, and to save the cost of erecting new buildings for successive exhibitions, the city of Munich has established this park with the permanent buildings which have been erected in it, so that they may be available, year after year, for exhibitions of the most diverse character.

This Exhibition Park is in itself an object of the

greatest interest, and, regarded purely as an artistic achievement, is unique among the products of modern art in Germany. Architecture and sculpture, which have long gone hand in hand at Munich, have here combined to create a work which, along with an amplitude of interesting details, presents in its ensemble a uniform and harmonious effect such as an indigenous art alone could produce. It would seem as if the entire resources of creative art, which Munich commands in such plenty, had been brought to bear on this undertaking. Nowhere is there a sign of uncertainty or a meaningless note; on the other hand, there is everywhere evidence of a clear recognition of the manifold requirements which must be taken into account if future needs as well as those of the present are to be met. Thus every kind of pretentious display has been studiously avoided; the essential principle of substantiality and restraint has been operative throughout, and the whole bears the mark of a calm resolute purpose to which affectation of every kind is entirely alien.

The visitor will look in vain for streets or



AUDITORIUM OF "KÜNSTLER-THEATER," MUNICH EXHIBITION

PROF. MAX LITTMANN, ARCHITECT

The Munich Exhibition, 1908

avenues lined by pompous "palaces" constructed of pasteboard and plaster, outvying one another in flimsy, senseless ornamentation. On the contrary, the individual buildings have been grouped in such diversified ways as to leave open spaces and courts which have an extremely impressive effect; and here and there one comes across a secluded spot which has an almost idyllic charm. Scenes such as that presented by the large "Festplatz," surrounded on three sides by massive buildings, and on the fourth by the park with its verdant clumps of trees, or like the quiet retreat planned by Richard Riemerschmid between the buildings set apart for food-stuffs and the sumptuous Breakfast Hall (which also has its little garden, with seats and shady trees), are really unique in the annals of exhibitions.

The effect engendered by the frankly architectural character of this scheme of arrangement is heightened in a marked degree by the buildings themselves, designed by Wilhelm Bertsch, all of them notable for their good substantial qualities. Built of reinforced concrete, they are at

once neat and plain in appearance, admirably suited for the use to which they are put, much thought having been bestowed on the disposition of the space within, and especially on the lighting arrangements, both natural and artificial, the result being that the objects exhibited may at all times be seen to best advantage. In giving emphasis as he has done to the qualities of simplicity and solidity, in solving the difficult problem of lighting, in the advantageous distribution of the spaces—in short, by completely adapting the buildings to their ends, Bertsch has here created a new standard for exhibition buildings.

At the main entrance to the grounds are grouped various structures designed by the Brothers Rank. They comprise offices for the administrative authorities, a lodge for the gate-keeper, and a booking-office; and some of them in their design remind one of the old local style of architecture. The four lofty pillars supporting the entrance gates are decorated with sculpture by Hubert Netzer and Eduard Beyrer—figures of children carrying fruit and flowers.



CHIEF RESTAURANT, MUNICH EXHIBITION

(Sculpture group "Fantasy" by Karl von Ebbinghaus in the foreground)

EMANUEL VON SEIDL, ARCHITECT



CHIEF RESTAURANT, MUNICH EXHIBITION:
ONE OF THE SMALLER HALLS. EMANUEL
• VON SEIDL, ARCHITECT

The Munich Exhibition, 1908

A masterly achievement, and one which is certain to have a far-reaching effect, is the building which bears the title "Münchener Künstler-Theater." The designer of this "artist-theatre," Prof. Max Littmann, had already had more than one opportunity of showing the way to new ideas and methods in theatre construction, from both the practical and artistic points of view. It may be sufficient to mention here the Prince Regent Theatre in Munich, built on the amphitheatre system, and the new Court Theatre at Weimar; and now this new theatre in the Exhibition Park exists as the result of a self-sacrificing resolution to provide a place where the movement for the reform of the stage may find expression. The aim of this reform movement, it may be said, is to bring about a decided change from the naturalistic system of representing local "colour" on the stage, with its accompaniment of mechanical apparatus and decorative devices of various kinds, all utterly lacking in artistic effect, and calculated only to delude the spectator. Instead of that close imitation of houses and streets, of rocks and woods,

constructed of plaster and canvas, which has formed the customary stage-setting, the scenery in this "Künstler-Theater," by being restricted to the most essential and characteristic elements, partakes more of the nature of suggestion than representation. All the details of the setting are of course derived from nature, but they are so simplified and refined in accordance with certain purely dramatic ideas that instead of a mere crude imitation of nature a poetic symbolism is introduced. In this way the scenery, which often enough is so obtrusive as to divert the attention of the spectators from the dramatic proceedings, is kept in the background, and interest can thus be concentrated on the play itself. This idea is by no means a new one. Even a century ago Goethe and Schinkel advocated a reform in the same sense, and others have done so since, but only now at Munich are their views finding practical realisation. At the inauguration of the theatre Goethe's "Faust" was given in Fritz Erler's fine setting, and the enthusiastic reception accorded to the new *mise-en-scène* of a drama which offers such an extensive variety of scene proved the



COVERED PROMENADE OF THE CHIEF
RESTAURANT, MUNICH EXHIBITION

EMANUEL VON SEIDL, ARCHITECT
WALL PAINTINGS BY JULIUS DIEZ

The Munich Exhibition, 1908



MUNICH EXHIBITION : TEA HOUSE IN THE RECREATION GROUND

PETER DANZER, ARCHITECT



MUNICH EXHIBITION : PERGOLA BY WILHELM BERTSCH, ARCHITECT

MAJOLICA GROUPS BY JOSEF WACKERLE

The Munich Exhibition, 1908

power of these ideas to carry conviction. The performances which followed "As You Like It," clothed by Julius Diez in a joyous, richly-coloured garb; the pastoral play, "The May Queen," which H. Buschbeck has arranged with a most tender poetic feeling; and the "Tanzlegendchen" to which Hans Beatus Wieland has given an extraordinarily picturesque effect by the decorations and costumes designed by him for it—all emphasised the merits of this reform in the most striking way.

As only a comparatively small sum of money was set aside for the construction of the building, it was incumbent on the architect to exercise the strictest economy, and by dispensing with an upper-stage he was able to cover both auditorium and stage with one roof. The wardrobes have been placed under the auditorium, which takes the form of a sloping amphitheatre divided into twenty-two rows of seats. A refreshment room was likewise dispensed with. In various ways, then, both space and money have been economised, and a very appreciable saving of the latter has been effected by the use of plaster for a large part of the interior wall surface. The auditorium has no plaster decoration; the ceiling is panelled with pine slightly

toned, while the walls are lined with stained oak relieved by inlays of darker wood. The curtain is of blue silk with appliqué embroidery, by Margarete von Brauchitsch. The auditorium terminates in a row of boxes communicating with the *foyer*, the walls of which Julius Mössel has decorated with symbolical paintings. The orchestra, in front of and below the stage, has been so arranged that it can be easily covered over when no musical accompaniment is required. The stage itself is at once simple and practical. It is only 26 feet (8 metres) deep; a landscape forms the background, but there is no visible connection between it and the floor, which has been expressly made low, while in place of the *coulisses* there are tower-like sliding structures which make possible a great variation of scenery. It is well to add that the architect has carried this undertaking through without any material recompense, and out of pure enthusiasm for the cause of reform.

Another noteworthy structure to be seen in the new park is the Chief Restaurant built from the designs of Prof. Emanuel von Seidl, who has thus enriched his native city with an adornment combining usefulness and beauty in superlative degree.



COUNTRY HOSTELRY, MUNICH EXHIBITION

FRANZ ZELL, ARCHITECT

The Munich Exhibition, 1908



MUNICH EXHIBITION : FOUNTAIN IN FRONT OF THEATRE

HEINRICH DÜLL & GEORG PEZOLD, SCULPTORS

The central portion with its graceful lineaments makes a very favourable impression. This encloses a large "Festsaal," while to right and left are smaller saloons communicating with half-open promenade halls, which again are surrounded by terraces and terminate in two tall pavilions. In the design no recourse has been made to traditional forms, nor on the other hand has there been any fantastic trifling; it is the spontaneous product of Seidl's wholly individual talent. Externally the building has all the charm of a modern private mansion or of such a house as a man of refined taste might build for himself, and with its pleasant coloration, its dark-grey ornamentation on walls of white, and bluish-grey tiles on the cupola-like roof, it fits in admirably with its natural environment. The interior is equipped throughout with exemplary taste, the most costly materials having been used for it, giving to the place an aspect of festal brilliance and cultivated ease. The walls of the covered promenade, which connect with the central building and open on to the garden terrace, are decorated with some sparkling pictures of crinoline days by Prof. Julius Diez.

Opposite the chief restaurant is a large fountain, which also is due to Emanuel von Seidl. Six

imposing stone figures, each more than life-size, form part of the scheme, four of them being of an allegorical character representing Beauty, Wealth, Power, and Fantasy, by Bernhard Bleecker, Hermann Kahn, Fritz Behn, and Karl Ebbinghaus, while the other two are half-reclining figures of mythical subjects, excellently handled by Erwin Kurz.

Another scheme in which plastic art predominates is the "Figurenhain," or statuary grove, designed by Carl Jäger. It is a semicircular space enclosed by a wall with seats. The central feature of this grove is Georg Römer's fine group of horses in patina-covered bronze, mounted on a massive stone pedestal standing in a basin or tank whose periphery is overgrown with ivy, and at the entrance to the grove are two charming groups of children, by Knut Ackerberg. Here, too, Theodor Georgii's stone figures, symbolising maternal love in the animal world, have found a place—works characterised by shrewd observation and perception of the essential qualities of an object. Georgii is also represented by a capital series of bronzes placed around the edge of the park and on the grass lawns. In front of the theatre Heinrich Düll and Georg Pezold have contributed the supple figure of a fountain nymph

Enamels and Pottery at the Paris Salons



ENAMELLED VASES

BY BONNARD

reclining at the head of a basin or tank, a work of striking decorative effect (see illustration on p. 211). Mention should be made, too, of some attractive allegorical figures representing the four seasons, by Karl Ebbinghaus, which are placed along the roadway in the park; and also of the Fortuna and Diana, by Franz Dressler, at the entrance to the Recreation Park.

A brief reference to this "Vergnügungs-park" must be made before concluding our notice. Devoted wholly to recreation and amusements of various kinds, it is divided from the exhibition section proper by a wall of trees. Its attractions comprise a marionette theatre, a comic art exhibition, shooting galleries, a dancing enclosure, an aerial railway, lawn-tennis courts, a rack-and-pinion railway, and many other species of entertainment calculated to delight the general public. Here, too, is the pleasant Ceylon Tea House, designed by Peter Danzer, of which an illustration accompanies these notes—and the country inn of Franz Zell, which in its beauty and appropriateness strikes an unusually genial note. Other buildings in the Recreation Park to which attention may be directed are the Café, designed by Ludwig

Hohlwein, a large "Beer-Palace," built for the United Munich Breweries by three architects, Franz Zell, Otto Dietrich and Orlando Kurz—the largest building in this portion of the exhibition—and lastly the model workman's house, built and equipped by the well-known architect Richard Riemerschmid for the garden city of Hellerau, near Dresden.

Concerning the exhibition itself, we shall have something to say on another occasion. L. DEUBNER.

ENAMELS AND POTTERY AT THE PARIS SALONS.

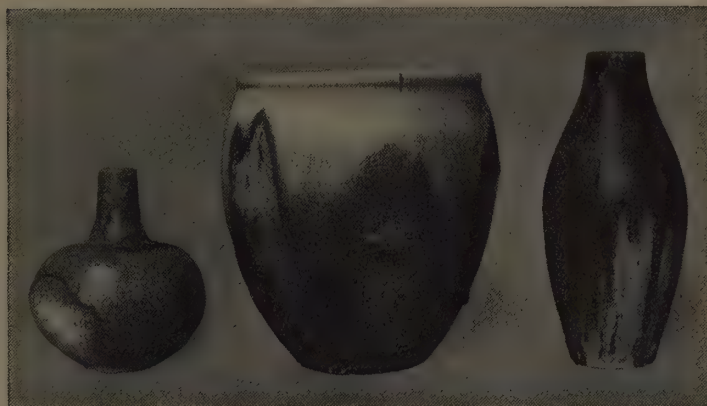
As in former years, applied art was this year plentifully represented at the two Salons, the furniture, the ceramic work, the jewellery, the glass, the stained windows, and the embroideries forming so imposing an *ensemble* as to render indispensable some notice here. It would not appear, however, that decorative art is showing any distinct progress; indeed, with a few very interesting exceptions, our French decorators seem to be suffering from a species of *malaise*, a general sense of indecision being apparent even to the casual beholder. Yet it is only a few years since there were Salons full of



ENAMELLED VASES

BY BONNARD

Enamels and Pottery at the Paris Salons



POTTERY

BY DECEUR

interest from this point of view, and it is hard to understand how it is that this movement has not become more general. On the one hand, the artists throw the blame on the public and on the *amateur*, whom they accuse of having failed to give them sufficient encouragement; while the *amateur*, on the other hand, has a grievance against the artists for not having shown works calculated to satisfy his desires.

One was particularly conscious of this state of things in the department of furniture, of which there were not half a score of good examples to be seen in the two Salons together. Can it be wondered at, then, that the connoisseur should plunge recklessly into the old styles in face of this lack of freshness and originality? I must make an exception in the case of an excellent piece of *marqueté* work exhibited by M. Jallot, at the Nationale, which, while preserving extreme simplicity of form, at the same time reveals strong decorative gifts most felicitously treated.

It is, perhaps, in the domain of ceramics that our decorators achieve most success. Truth to tell, there were no big surprises here; for since the days of the famous Carriès, of Delaherche, of Chaplet, so much progress has been made in ceramic art that one has ceased to expect any great revelations on the part of our decorative artists. At any rate they are proceeding along their

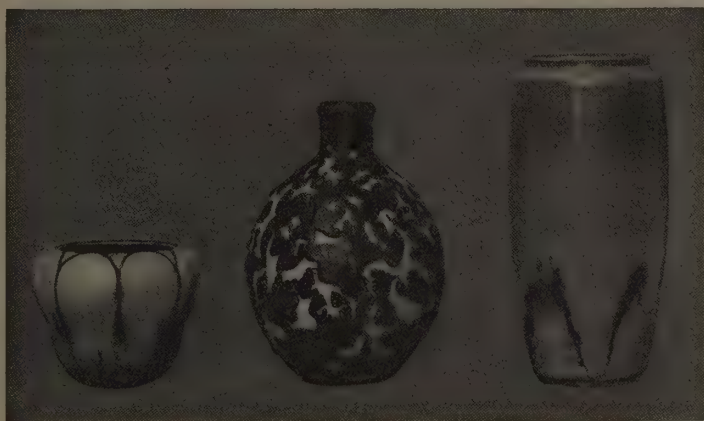
way with success, often showing a distinct advance. Thus Dammouse, at the Nationale, who has made a speciality of his subtly coloured glass, which grows more varied year by year; very successful, too, is his fine stoneware, boldly tinted and of most solid construction.

M. Taxile Doat, formerly one of the principal workers in the national manufactory at Sèvres, is now proceeding more freely on his own account, and it may be said

that his *vitrine* was among the most interesting in the Salon, with its hard porcelain, ornamented with affixed *pâtes*, thrown up by coloured glaze, dull, frosted, irised, or crystallised—and then there are his beautiful white enamels, so milky, so pure, that they conjure up visions of the loveliest productions of the Far East.

M. Henry de Vallombreuse excels in his fired, enamelled *grès*. The broad flowings of white enamel, which stand out with snow-like splendour against the sombre glaze of his stoneware, were particularly noticeable this year, and by looking at the pieces now reproduced, the reader is able to get a very fair idea of their colour. M. Moreau-Nélaton showed himself ingenious and delicate as ever; his experiments in stoneware are always full of surprise and of charm. M. Lenoble, too, had some *morceaux* of admirable aspect.

Nor was the Salon des Artistes Français without



POTTERY

BY DECEUR

Enamels and Pottery at the Paris Salons



ENAMELLED AND GLAZED POTTERY

BY HENRY DE VALLOMBREUSE

its fine examples of this branch of decorative art. Thus M. Decorchemont devoted himself here to *pâte de verre*, like M. Dammouse at the other Salon. His little vases and cups are executed in a very transparent and tenuous paste, most agreeably decorated. In the same show-case one noted also a pleasing experiment in the way of *pâte de verre* jewellery—a very successful waist-buckle.

The exhibits of M. Decœur were greatly varied, as may be seen by the excellent examples now reproduced. His large vase, with green *coulées* and warmest red tones, represents a lot of effort and research; it is, indeed, one of the most notable things in ceramics displayed this year. M. Decœur is indeed a versatile artist. His little white vase with black spots, produces a most curious effect. His large black and red vase, or *potiche*, recalls in its extreme sobriety of form the finest results of Japanese ceramics. This artist appeals chiefly by means of his fine broad colouring.

Mr. William Lee had two big cases containing a large collection of stoneware, whose fine style may be realised from the reproductions accompanying these notes. Here is an artist who, in my opinion, is carrying on as clearly as possible the Carriès tradition. Like Carriès he is extremely happy in the form of his bottles, his gourds tightened in the centre, his narrow-necked flagons, his big firm-based pots. The artist's colours generally run on a scale of delicate greys, lightened up always by bold *flambées*.

Nor must the dull, fired *grès* of M. Jean Pointu be overlooked.

The enamels of M. Thesmar maintain their old level of perfection, while

equally high craftsmanship could be seen in those by Mme. Henry Cazalis and by M. Bonnard at the display of the Artistes Français.

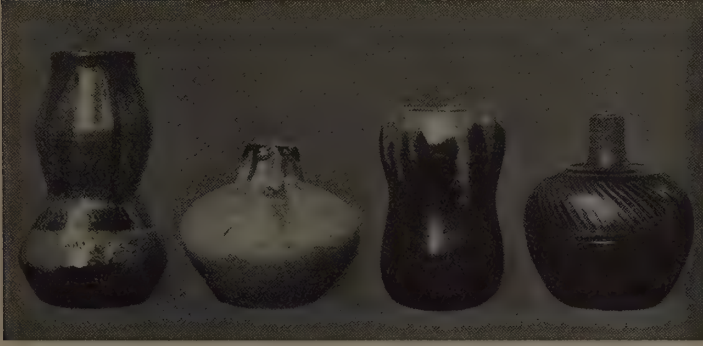
Examining closely the exhibits of our decorative artists, we cannot fail to be struck by one almost general error made by exhibitors, who, in the "settings" they adopt, confine themselves to an out-and-out, literal, textual transcription of nature, abiding by the strictly naturalist formula. Is it necessary to insist on the error of all this? A plant,



POTTERY

BY A. DAMMOUSE

The Hessian National Exhibition at Darmstadt



POTTERY

BY WILLIAM LEE

THE HESSIAN NATIONAL EXHIBITION AT DARMSTADT.

DARMSTADT has, for the third time, opened the grounds and garden terraces of the Mathildenhöhe to the public for a modern display of fine and applied art, for such is what the Hessische Landesausstellung für Freie und Angewandte Kunst proclaims itself to be. The tendency to bring art into touch with life, to blend both into a new harmony, may be said to be prevalent throughout modern Germany. But, practically speaking, the little Hessian "Residenz," formerly so quiet and so quaint, was the first place where this modern tendency found a footing under conditions at once novel and traditional. They were

a flower is, and can only be, the starting-point of an ornament. The artist has to transform, to give style thereto. One would think it superfluous to keep repeating this truism, were it not that one sees so many artists deceiving themselves grossly on this point. For the most part, they are content to take some vegetable subject, no matter what; the pine cone, for example, which flourishes abundantly this year, and use it either for the inlaying of a piece of furniture, the carving of a silver platter, or for the ornamentation of a porcelain vase. Hence the large number of uninteresting things in the Salon; hence the cause of the decorative art movement in France remaining stationary.

I must not conclude this brief summary without making reference to the exhibits at the Nationale of Madame Rey-Rochat de Théollier, worthy pupil of Grasset, whose decorative friezes are excellently *stylisées*, and to the case of jewellery by the lamented Bojidar Karageorgevitch.

HENRI FRANTZ.

The second of the two hand-mirrors illustrated on page 60 of our June number should, like the other, have been ascribed to Miss Florence Steele, and not to Mrs. Dick.

novel, inasmuch as means have been provided and land granted upon which a colony of independent artists might be free to erect their homes and their studios or "Lehr-ateliers"; and traditional in the nobler sense of the word, inasmuch as the money subsidised came from a royal spring, and the men belonging to the "Künstlerkolonie," though, artistically speaking, their own law-givers and working according to their personal convictions, are, as a body, under the patronage of the Grand Duke of Hesse.

It may be said without hesitation that among our German aristocracy bred to the sword of national defence, you do not frequently meet with a man of true artistic temperament and the tastes of a connoisseur. The exceptions to this rule are rarer nowadays than in bygone centuries. It would seem as though the present generation had found too little time to dwell upon ideas that afford leisure and culture in domestic and public life. It is, therefore, with a sense of profound satisfaction that one may witness in Darmstadt something like a renaissance. The city is fortunate in having a royal patron of the arts who counts as the chief of his privileges that of en-

The Hessian National Exhibition at Darmstadt



HESSIAN NATIONAL EXHIBITION, DARMSTADT: THE APPLIED ART BUILDING: PROF. ALBIN MÜLLER, ARCHITECT
(Photo: Paul Winter)

couraging others, who has a certain infallible feeling for what is needed, a manner wherewith to inspire others, yet wisdom enough to "let well alone," and not interfere with what must naturally develop and grow of itself. To these favourable circumstances, even within the past seven years, the success of the "Künstler-kolonie" policy of Darmstadt is attributable, and the city itself as well as the surrounding country is obviously profiting by them in more respects than one.

In this Hessian National Exhibition the greatest proportion of space has been allotted to architecture as being the starting-point or foundation of man's artistic activity; its evolution, closely bound up with the conditions and requirements of modern life, has brought into prominence questions which have both an economic and a social bearing. The notion that a progressive art and crafts policy comes within the domain of economic theory, is beginning to assert itself. Architecture and applied art exhibit masterly achievements only when directed by a discerning will; where that will is absent or divorced from discernment, they decline. Talent thus qualified by insight has not gone unheeded in leading Hessian circles; to State and city alike new ways of utilising it for the purposes of culture have pre-

sented themselves, and by this means results have already accrued to both in the economic sphere.

For the new Exhibition Building of Fine or "Free" Art, Professor Josef M. Olbrich is responsible, and he has been ably seconded by Stadtbauinspektor Buxbaum of Darmstadt, under whom the work has been executed by the Stadtbauamt. An interesting feature of this edifice is the lofty rectangular tower terminating in a "five-fingered" copper crown, symbolising a hand pointing heavenwards—an idea which was originated by the Grand Duke himself. This five-fingered tower, popularly called the "Hochzeitsturm," is the city's memorial of the marriage of His Royal Highness Ernst Ludwig with Eleonora of Solms-Lich, and has been the object of sundry criticisms for and against, but it may be wise to reserve final judgment on its merits or defects until the novel construction shall have been completed and decorated inside and out, which may yet require some months. Meantime, two apartments are being adapted for the Grand Duke and Grand Duchess, Professor Hegenbarth, the painter, being entrusted with the decoration of the walls and ceiling of the Ernst Ludwig Zimmer, and Philipp Otto Schäfer with the decoration of the other apartment.

On the merits of the Fine Art building itself

The Hessian National Exhibition at Darmstadt



GARDENS AT THE HESSIAN NATIONAL
EXHIBITION, DARMSTADT. DESIGNED
BY PROF. ALBIN MÜLLER

(Photos by Paul Winter)

The Hessian National Exhibition at Darmstadt



PLAN OF A HILLSIDE GARDEN AT THE HESSIAN NATIONAL EXHIBITION, DARMSTADT, DESIGNED BY ARCHITECT LUDWIG F. FUCHS

there can be no two opinions. Very pronounced and clear in the outlines, the architecture is monumental and is quite free from all tricks or make-believe devices. There are three principal rooms, spacious and lofty, and three smaller compartments for the closer inspection of works of the pen, pencil, or burin. The economy of space here is strikingly convincing. The light from above or from the side windows may be admitted or excluded at discretion. By means of shutters, window spaces are available for hanging pictures in case of need, and wooden partitions, which may be taken away or installed at pleasure, make seven or eight rooms out of one! It is, in fact, a similar system, though on a larger scale, to that which the architect initiated some ten years back in Vienna for the small galleries of the Austrian Secessionists. A fine court with fountain and flowers provides an exit with a view across the gardens towards the "Platanenhain," a grove of beautifully grown plane trees, on the way to the refreshment building. In the "Blumenhof" or Flower Court opportunity is provided for the display of sculpture of monumental dimensions, and so we find a fountain by Robert Cauer, and plaster groups by Otto Steigerwald.

The Fine Art section comprises modern painting and sculpture, exhibited by artists of native birth or residing within the domains of Ernst Ludwig. There are fine examples of local landscape by Prof.

Eugen Bracht, a Hessian now settled in Dresden—*Otzberg in the Odenwald, Taunus and Main*, and a canvas of magnificent dash called *Oak Trees in the Park of Kranichstein*. Karl Küstner is also well represented by strong landscape work, and the Bantzer group deserves to be specially noted because they are all save one Hessian in *motif*—Hessian peasant types and customs. Ludwig von Hofmann has contributed six large decorative panels in tempera, which adorn the walls of the magnificent Warte-halle or waiting hall built for the fashionable Nauheim Baths, as well as some pastel studies done during his

recent journey to Athens and Corfu, when he was accompanied by the poet Dr. Gerhardt Hauptmann; and in addition he exhibits a collection of scene-compositions for Maeterlinck's drama "*Aglavaine et Sélysette*," as it is played in Berlin by the Kammerspiele of the Deutsche Theater. Two collections of paintings and pen-drawings by Edmund Harburger and Heinz Heim, both men who died too early, yet lived not in vain, are worthy of inspection.

There is an admirable selection of animal



A PART OF THE HILLSIDE GARDEN OF WHICH A PLAN IS GIVEN ABOVE

The Hessian National Exhibition at Darmstadt



GENTLEMAN'S SMOKING ROOM ESPECIALLY DESIGNED FOR A FLAT BY ARCHITECT ALFRED KOCH AND EXECUTED BY L. STRITZINGER

sculpture by Prof. August Gaul, a comparatively young artist, who gives promise of becoming a master in this species of work. He has studied animal nature as thoroughly as he has animal form, and whereas his profoundly observant eye can render justice to every detail of skin or plumage, his sense of style and character tends towards a more grand and simple rendering in plaster and bronze. There are interesting plaster casts by a young and promising artist, Otto Steigerwald, and also by Robert Cauer. Heinrich Jobst, a member of the Artists' Colony, has contributed a variety of portrait busts and small figure bronzes, and he also modelled the figures for decorative columns and capitals in the open court belonging to the Applied Arts building.

This court presents a novelty in itself. It is entirely built up in terra-cotta, a material which possesses excellent qualities for open-air decorative and garden purposes, and has been brought to a new stage of perfection by the Gross-

herzogliche Keramische Manufactur of Darmstadt, under Prof. Scharvogel and his assistants. The "Keramische Prunkhof" just named, architecturally designed by Bauinspektor Jost of Bad Nauheim, contains also a fountain in limestone with bronze figures by Jobst. It has been carried out elaborately for the express purpose of showing what may be done in terra-cotta beyond the little figures one usually associates with it.

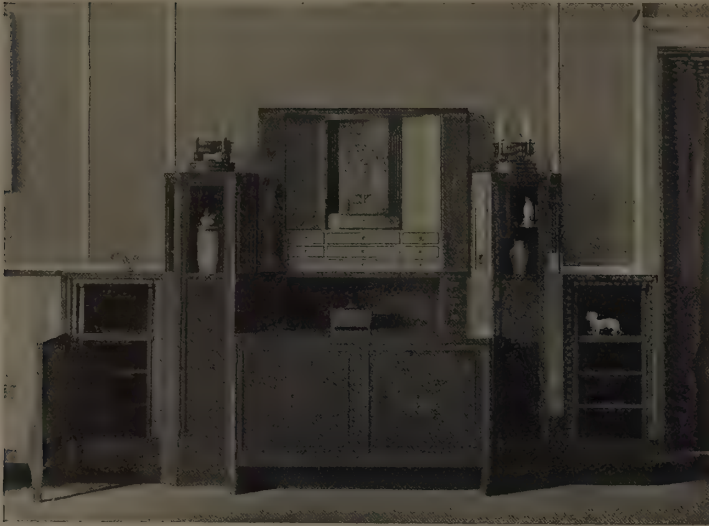
The adjoining "Warte-halle" for Nauheim is a noble hall in rich material of glazed stone-ware, the models for which were

designed by Huber of Offenbach and executed by the Keramische Manufactur. From here we enter a series of large interiors exhibited by the State, viz., the Schwurgerichtssaal (Criminal Court Hall), by Professor Bonnartz; a room for the President of the Landesgericht, by Prof. Olbrich; the Judges' Library, by Prof. Albin Müller, and other rooms for the Palace of Justice in Mayence. Prof. Albin



DINING ROOM ESPECIALLY DESIGNED FOR A FLAT BY ARCHITECT ALFRED KOCH AND EXECUTED BY L. STRITZINGER.

The Hessian National Exhibition at Darmstadt



INLAID CABINET

DESIGNED BY PROF. ALBIN MÜLLER

Müller may be congratulated upon the manner in which he has contrived to bring under one roof a variety of rooms and apartments, high and low, wide and long. The building itself is low, and occupies a large site shaped like an irregular triangle, surrounded by terraces and "parterres" of greensward and flowers. A tall white pergola extends from the back of the principal structure to the grounds of the Architectural building, where are exhibited models, drawings, etc., of architecture.

Between these two buildings a garden by Albin Müller is laid out—strictly architectural and decorative in design, rectangular, with a large basin in the centre, and flanked by beds of greensward and flowers, mostly planted in one colour. There is something calm and restful in these broad, unicoloured masses. Four large brick urns or vases in this garden contain growing plants, but can also be used as brasiers for purposes of illumination. In the "Berggarten," or hillside-garden, by Architect L. Fuchs, a different scheme of garden-planning is shown, the levels being irregular,

as in a hilly district. In the details the influence of the English school may be perceived.

Of the interiors in the Applied Art building there is much to say, and also plenty to criticise. Some are excellent; others very indifferent. Those by Architect Alfred Koch may be taken as notable examples of good oak furniture and simple decoration based on a two-colour harmony. Two of the rooms are intended for a flat—a gentleman's smoking-room and a dining-room, both in brown oak, with mellow-toned wall covering, white

ceiling, and green carpet. In the sitting room the two sofas, corner cupboards, etc., have been designed so that they may do for almost any flat. The dining-room is brought into a light and genial tone by the flower-stands to right and left of the window seats elevated by a step. Herr Koch has also designed a Teachers' room for the new Gymnasium at Offenbach, excellent in plan and execution, American pinewood in conjunction with beech-



ANOTHER VIEW OF THE DINING ROOM ILLUSTRATED ON THE PRECEDING PAGE
DESIGNED BY ALFRED KOCH

The Hessian National Exhibition at Darmstadt



A VIEW OF THE COTTAGE COLONY AT THE HESSIAN NATIONAL EXHIBITION

wood being used for the table, chairs, bookcases and wall panelling. Prof. Fritz Schumacher has installed a dining-room with subdued dark-toned wood-panelling elaborately inlaid; but the table and chairs are much too insignificant and not agreeable in their linear proportions. Jacob Krug, a young architect, formerly in the *Lehratelier* of Prof. Olbrich, presents a dining-room and a drawing-room evincing fair talent and good execution, though perhaps not in all respects satisfactory in the detail.

The rooms after designs by Albin Müller are conspicuous by their refinement and luxury. Here we find the complete household equipment for a family of means and taste, especially notable being the *Musikzimmer* with its magnificent display of decoration and birchwood inlays, the lady's boudoir and gentleman's study in polished *tabasco mahogany*, and a lady's room in pearwood, with inlay of mother-of-pearl.

The "*Kleinwohnungs-Kolonie*" forms a chapter by itself, and it is well worth reading indeed. The artistic and the social question here unite to make the workmen's village, or "*Arbeiterdorf*," a centre of attraction. For the architect the small dwelling certainly presents a problem of intense calculation, not only in regard to economy of space and economy of means, but also in regard to economy (which implies in this case *beauty*) of line and of ornament. These

problems are not merely æsthetic, they have to a certain extent an ethical basis, and are therefore a matter for contemplation alike by the teacher, the social reformer, the minister, and the political economist. We know that to build bad, ugly dwellings is much too costly in any case. But we know now—and here we have eloquent proof of the fact—that it is cheaper to build houses that are at once more substantial, more comely, comfortable, and healthy.

There are here six altogether different types of houses suitable for artisans. It was laid down as a condition applicable to all that the price of



HILL-SIDE GARDEN ADJOINING COTTAGE COLONY. PLANNED BY H. WIENKOOP

The Hessian National Exhibition at Darmstadt



PAIR OF SEMI-DETACHED COTTAGES FOR ARTISANS DESIGNED BY MAHR & MARKWORT, ARCHITECTS, FOR DYCKERHOFF & SÖHNE OF AMÖNEBURG ON RHINE

building a single-tenement house containing three to four rooms must not exceed 4,000 marks, or £200; and the furniture 500 to 700 marks (£25 to £35) extra. In the case of a house for

and plenty, without riches. The vicinity is lovely. The soft, swelling lines of the Odenwald stretch far away on the horizon. The half-dozen houses which form the village are arranged in a sort of

two families, containing seven to eight rooms, the cost was not to exceed 7,200 marks (£360), or completely furnished about 8,000 marks (£400). Each separate article in the inventory of the kitchen, the sitting- or the bedrooms may be ordered, and must be delivered for the price stated in the list, which all visitors may inspect. They are not "bogus" prices, but subject to public control.

Looking at these homely abodes in their alluring landscape environment, one is tempted to envy those who may occupy them, living lives of peace



PRINCIPAL ELEVATION OF THE COTTAGES ILLUSTRATED ABOVE

The Hessian National Exhibition at Darmstadt



WINDOW RECESS IN SEMI-DETACHED COTTAGES ILLUSTRATED ON OPPOSITE PAGE

semicircle around a market-place, where a well has been placed as a centre motive.

Prof. Olbrich (to begin with the first on the left hand on entering the village) has designed and built his type of house on entirely new lines, regardless of local tradition. There is nothing Hessian about it; it can be erected anywhere. The kitchen is perhaps a little too narrow, and the washstands are rather small and awkwardly placed by the beds. A bath is also provided for, which may be closed over by a wooden board, to be used as a table if needed.

The next cottage was designed and built by Prof. Walbe, Rector of the Technische Hochschule of Darmstadt. This is very small and very pretty. Inside as well as outside the design suggests affinities with local types such as may still be met with in the rural districts of Oberhessen. It is so simple in construction that it can be repeated by any capable builder or even bricklayer. The upper story projects on two

sides about a metre over the lower, thereby giving shelter against the pelting rain-storms so frequent in the uplands of Hesse, and the space thus gained upstairs is considerable. One of the bedrooms in this cottage is here illustrated.

Next comes a "double house," built by Messrs. Mahr and Markwort, architects and engineers (see illustrations opposite). It is divided into two independent dwellings by a vertical party-wall, leaving both halves nearly symmetrical, though differing slightly in detail. Here, as almost in each of the other houses, the window recess characteristic of the

Hessian peasant house, figures as a principal feature of the living-room. The pinewood furniture (mostly built in as permanent fixtures) and casement is, perhaps, a little too yellow for a refined taste, and the ceilings seem somewhat lower here than elsewhere in the village. The area covered by each dwelling is about 43 square metres (roughly 460 sq. feet); the cubic contents work out at 310 cubic metres (roughly 10,600 cubic feet), and the cost of building at £180.



BEDROOM IN AN ARTISAN'S COUNTRY COTTAGE DESIGNED BY PROF. WALBE FOR HERR C. W. CLOOS

The Hessian National Exhibition at Darmstadt



SINGLE-STORY ARTISAN'S COTTAGE DESIGNED BY ARCHITECT JOSEF RINGS FOR HERR PH. MERKEL OF DALSHHEIM

Another pleasant abode for a single family, but with only one story and a spacious roof, has been built by Architect Josef Rings. Illustrations of this cottage are given here and opposite, and a plan on page 226. From the latter it will be seen that the "Wohnküche" or combined kitchen and living room in the centre is the chief apartment, the parents' and children's bedrooms being to the right, the "Kammer," or store-chamber, with wash-house, etc., to the left. The area covered by the building itself is about 41 ft. by 22 ft., and the cost was £200, the furniture costing £29. The loft, to which access is gained by stairs from the living-room (see opposite), may be divided into two or three attic chambers in case the need for enlargement arises.

These four types of workmen's houses have been designed as suitable for a rural environment. Two other types, designed and furnished, one by Director Wienkoop and the other by Architect Georg Metzendorff of Bensheim, are built on quite a different principle and plan. They are both town houses for two families, and are built with strict regard to economy of space, but separated, like all the others, by a little kitchen or flower-garden from the neighbouring abodes. The house by Wienkoop is provided with two entrances, and one staircase leading to the upper story; that by Metzendorff (see p. 226) with one entrance only in conjunction with the staircase. This house is indeed an

excellent specimen. Red sandstone from the Rhine, in the vicinity of Worms, is used for the lower structure. The interior is charming. It has a combined kitchen and living room, with a scullery apart (available for a bathroom if wanted), and a large green-tiled stove let into the wall, so placed as to warm three rooms at once. It is the only stove in the house, but the bedrooms adjoining can be heated at will by opening two flues connected with the stove. All kitchen smells

are drawn off by a ventilator above the fireplace. The colour harmony in the dining-room is of a rich brown with a sombre green, lending a subdued tone to the whole.

This "Kleinwohnungs-Kolonie" is an under-



COMBINED DINING ROOM AND KITCHEN IN SINGLE-STORY COTTAGE ILLUSTRATED ABOVE

Studio-Talk



PORCH OF SINGLE-STORY COTTAGE ILLUSTRATED OPPOSITE

taking of meritorious energy, well worth the trouble and expense it has entailed. The future of a country depends so largely upon the vigour and healthy home life of its lower classes that we should be grateful for what has been achieved here as a practical experiment by the Ernst Ludwig Verein, Hessischer Zentral-Verein für die Errichtung billiger Wohnungen, and grateful also to the architects and handicraftsmen assisting in the work.

WILHELM SCHÖLERMANN.

(A few illustrations belonging to the foregoing article with some additional notes are held over until our next issue.—
THE EDITOR.)

STUDIO-TALK.

(From Our Own Correspondents.)

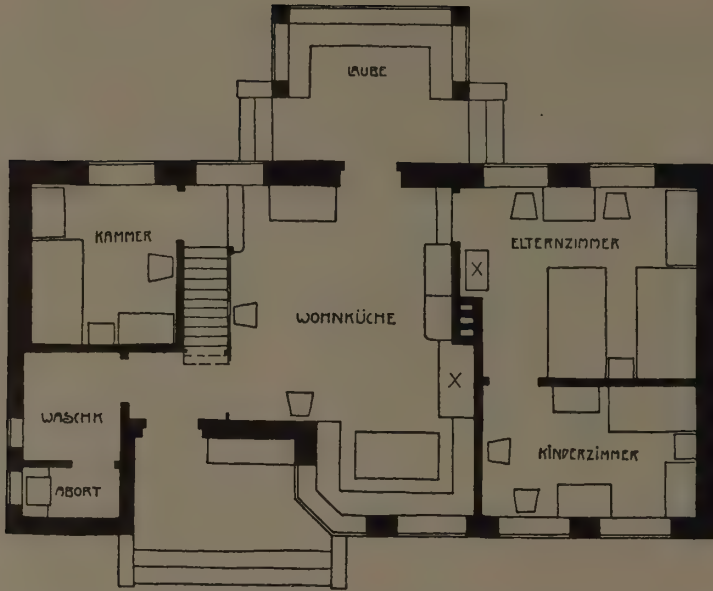
LONDON. — The Fine Art section of the Franco-British Exhibition, were we to attempt to deal with it adequately, would launch us into the writing of a history which would be far beyond the scope and province of our columns, and would, moreover, be largely a work of supererogation, inasmuch as the later developments of British and French art

as represented at the exhibition have been duly chronicled month by month in this magazine. The work of the great mid-Victorian period is fully represented in the British section with the most interesting examples of the art of Millais and of the epochal genius of Madox Brown; and the finest art of the traditions which it was their mission to set aside is also well represented. There are works by some of our older living painters which revive reputations made yesterday and justify them.

Despite the change of aims, we see that good work is not subject to fashion, and that pictures which still attract are those with the old reputation. In going round the rooms it is pleasant to renew acquaintance with a contemporary painter's work in a past phase which is perhaps almost forgotten. There are omissions from the collection which we regret, and the water-colours are not the most interesting that could have been brought together. In other respects the Committees are entitled to congratulation. From the point of view



INTERIOR OF SINGLE-STORY COTTAGE WITH STAIRS TO LOFT



PLAN OF SINGLE-STORY ARTISAN'S COTTAGE ILLUSTRATED ON PRECEDING PAGES
(See Article on Hessian National Exhibition, p. 224)

of comparison between the two nations the exhibition is certainly complete enough to be an event of momentous significance in the annals of art.

At the Baillie Gallery the still-life exhibition was chiefly given over to impressionist art—French and English. Space does not permit us here to enter into comparisons as to the relative merits of works, but we embrace the opportunity of congratulating the proprietor of the Gallery on the highly interesting nature of the exhibitions of this order which he organises from time to time. The exhibition of the Friday Club at the same Gallery contained a great deal of immature work, with here and there, however, such brilliant exceptions as the works of Mr. Albert Rothenstein, F. H. S. Shepherd, A. Mayor, Bernard Leach, and Miss C. Atwood.

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At the Chenil Gallery, Chelsea, in a recent exhibition, Mr. Orpen and Mr. John, whose names inevitably fall together, were chiefly represented. Mr. Orpen has a direct and forcible art, proceeding to an intimately beautiful realism through an extraordinary perception of values, but he is now apparently glazing all this over with sweet colouring. His colour sense must speak more instinctively if it is to be believed in and commended as part of the sincerity of outlook which yesterday placed his canvases amongst the realities of modern painting. Mr. John refuses to dissipate

his art on the acquisition of foreign gifts, but for the sake of a certain sensationalism he often violates a sense of colour as subtle as his drawing.

At the Fine Art Society's Galleries, the remain-



DOUBLE-TENEMENT TOWN DWELLING FOR ARTISANS DESIGNED BY GEORG METZENDORFF FOR MESSRS. DÖRR & REINHART OF WORMS
(See Article on Hessian National Exhibition, p. 224)

Studio-Talk

ing works of the late A. W. Weedon, R.I., revealed a conscientious painter in water-colours—one who professed the older traditions and was animated by that love of English scenery which up to the present has found its best expression within them.

The group of etchings recently seen at the same galleries included with other work plates of the highest interest from Messrs. Mortimer Menges, A. Hartley, Oliver Hall, F. Brangwyn, A.R.A., F. Burridge, E. W. Charlton, W. Strang, R. Goff, Alfred East, A.R.A., Sir Charles Holroyd, and Malcolm Osborne. Particular reference is due to Mr. Brangwyn's *Hay-Cart* and to Sir Charles Holroyd's *Willows*.

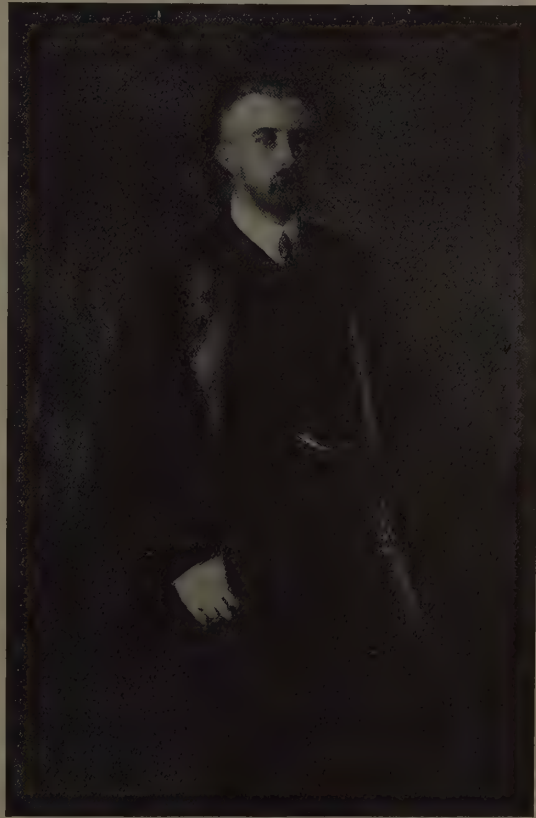
The London Salon at the Royal Albert Hall did not fail to come up to expectations. The Allied Artists' Association are especially to be congratulated upon the support received from abroad and from artists of note belonging to the advanced school in this country. An encouraging feature of the exhibition was the prevalence of a high standard of work, proving that though the wall space was open to all, the most serious type of artist was attracted by the offer. The continuance of these exhibitions is to be desired, since they provide a means whereby much talent that remains outside the closed rings of the exhibiting art societies may be introduced to the public. The section of sculpture, for which the arrangements of the hall provided an admirable setting, was particularly strong, but the water-colours were not to be seen to advantage. A certain unfairness would attend any attempt to select a few names for particular mention from so vast an exhibition, but the *début* that was made there by more than one artist will undoubtedly lead to that recognition which the conditions of English exhibitions as a rule make it so difficult for budding talent to obtain.

The portrait of *His Imperial Highness the Grand Duke Michael of Russia*, which we reproduce on this page, is the work of an Italian artist—Sgr. Galeota. The original was exhibited for a short time at Messrs. Agnew & Sons' Galleries a few weeks back.

The Pastel Society's Tenth Exhibition proved not a whit less interesting than preceding ones, and the same variety of method

imparted character to the walls. Mr. Henry Muhrman's low-toned studies, Mr. John da Costa's *Mrs. Landale*, Mr. Joseph Pennell and Mr. Bernard Partridge's work and the sketches of Mrs. Julia Creamer were noticeable features. Mr. Fred Mayor's notes, Mr. W. G. Von Glehn's studies, and the strongly handled work of Mr. Geoffrey Strahan were also among the most important things; and other contributions which added greatly to the enjoyment of the exhibition were Mr. A. S. Harbuck's *The Open Road* and *Haystack*; Mr. Henri Le Sidaner's *House Boat*, *September Evening*. Mr. Louis Kronberg, Miss Anna Airy, Lady Sassoon, Messrs. G. A. Sartorio, W. L. Bruckman, Lewis Baumer, A. L. Baldry, Cecil Rea and Mrs. Borough Johnson also sent interesting work.

At the Modern Gallery in July were shown some forcible and clever pastels by Miss Barney, of Washington, in which, however, the delicate characteristics of the medium were neglected;



PORTRAIT OF H.I.H. THE GRAND DUKE MICHAEL OF RUSSIA
BY L. R. GALEOTA

there were also thoughtfully executed water-colours of Egypt and Nubia by Mr. A. O. Lamplough.

Among other exhibitions held during the past month, that of etchings at Mr. Dunthorne's was quite a notable one, bringing together such masters as Rembrandt, Albert Dürer, Méryon, Turner, Claude Lorraine, Whistler, and Sir Seymour Haden. At the Ryder Gallery the sketches by the late G. H. Boughton, R.A., shown once again, brought to notice the elegance and facility of this artist's pencil and gave further evidence of his exceptionally prolific talent. An interesting collection of Japanese colour prints was on view at W. B. Paterson's, consisting chiefly of works by the greatest masters.

Two exhibitions of portraits have also to be recorded—those of M. Francois Flameng at Messrs. Agnew & Sons'; and at Messrs. Dowdeswell's the portraits of Mr. Philip László, the Hungarian painter, whose work was the subject of an article in these pages not long ago. It is perhaps in his portraits of men that Mr. László succeeds best, a certain forcible directness of method contributing to this result, but though this is so, his sketch of H.M. Queen Alexandra was certainly one of the attractions here.

MANCHESTER. — The Forty-ninth Annual Exhibition of the Manchester Academy of Fine Arts was disappointing as a collection, the best work, with but few exceptions, being by members who have left the city. *Young Spring Old Winter Overtakes*, and *North Sea Fisher Folk*, by Fred. W. Jackson, struck a distinctive chord, being the finest he has exhibited for some time. On the opposite wall Mr. Mostyn's *Nancy* tempted one to linger, with its subtle background, harmonious brown velvet dress, and large brown eyes of thought looking out from the child face under a halo-like treatment of the hat. The work, too, by H. S. Hopwood, A.R.W.S., *A Wet Market Day at Montreuil*, was excellent, charming one by its strength of drawing and quaintly restrained colour.

Among other pictures warranting consideration should be named *That Pale and Orb'd Maiden whom Mortals call the Moon*, and *The Shower*, by E. Kington Brice, whose treatment of Browning's *Pied Piper* also was extremely fascinating and caught the humour and grim sadness of the lanky fellow. A small water-colour by Mary McNicoll Wroe claimed attention by its poetic individuality, and *Gloaming*, in the same medium, by Walter Emsley, *Wendy* by Miss M. Craig Lang, a tonefu



"NORTH SEA FISHERFOLK" (OIL)

BY FRED. W. JACKSON



"ISHOBEL." BY
GRAHAM GLEN

Art School Notes

Dobie, beautifully yet firmly modelled. His *Serene Imperial Eleänore* expresses satisfyingly the Tennysonian ideal, making it one of Mr. Hope's finest renderings of the beauty of femininity. Graham Glen, whose *Meditation* was so pronounced a success at the Academy, has won additional laurels by an altogether new type of subject in his *Ishobel*, a portrait study of a Highland girl in a tartan plaid. William Walls shows two small but clever animal studies, and George Smith a strong but rather unfinished picture of horses carting seaweed. A. E.

ART SCHOOL NOTES.

LONDON.—With very few exceptions the Schools of Art in London are closed this month, but plenty of occupation is provided for the students by the holiday competitions, in which most of them take part. The sincere student does not care for holidays in the ordinary acceptation of the word, and when the schools are closed he finds his best recreation in the practice of some different form of his art, either at home or in the open country, where scores of young artists are just now seeking for orchards suitable to paint for the Creswick competition at the Royal Academy, or for scenes that can be adapted to illustrations of "Desolation," the subject this year for the Gilbert-Garret landscape prize. The holiday competition is an excellent test of the power of the student. Except in rare cases he has in the vacation no master at his elbow to keep him in the right path and to make him stick to his work. He has to rely upon his own knowledge and perseverance, as he will have to do later on when he has left the schools for good, and to work for a period alone and unassisted gives him an instructive foretaste of the troubles and difficulties of the artist's life.

Holiday competitions are common nowadays at most schools, but at none probably are they encouraged as liberally as at the Royal College of Art. This year about thirty vacation prizes are offered to the industrious students of the great school at South Kensington, and they will be awarded by a committee of artists composed of Mr. George Henry, A.R.A., Mr. R. Anning Bell, R.W.S., Mr. H. Hughes-Stanton, and Mr. David McGill. Most of the prizes are offered by past and present members of the staff of the Royal College of Art, and they cover between them nearly all the departments of the school. The Principal, Mr. A. Spencer, offers a prize for the best set of sketches in colour, and Mr. Thomas Armstrong,

C.B., who was for many years Director for Art, gives one for the best set of studies of figures engaged in agricultural or horticultural pursuits. But as a rule the vacation prizes are offered for work in which the donors are specially interested. For example, Mr. Alfred Drury, A.R.A., who is himself an old South Kensington student, gives a prize for modelling, and other prizes are given in the same section by Professor Lanteri and Mr. Clemens. Mr. Walter Crane, a former Principal of the Royal College of Art, encourages the inventive faculties of the students by offering a reward for the best design in colour for any decorative purpose; and Mr. Frank Short, A.R.A., and Miss Pott both give prizes for etchings or engravings from nature. The craftsmen-students can compete for Professor Lethaby's prize, given for the best piece of workmanship in one of the artistic crafts, the design and execution of which must be by the same hand; for the woodcarving prize given by Mr. Jack, or that for embroidery given by Mrs. Christie. Prizes in the holiday competitions are also given by Professor Moira, Professor Beresford Pite, Mr. Constable Alston, Mr. C. D. Fitzroy, Mr. G. Haywood, Mr. A. E. Martin, Mr. A. R. Smith, Mr. E. W. Tristram, and Mr. Christopher W. Whall. An exhibition of all the competing works will be held in October, in one of the buildings attached to the Victoria and Albert Museum.

At the Slade School the honours for figure-painting in the session 1907 8 are divided equally between three students—D. G. MacLaren, G. Summers, and Dorothy Stevens—to whom prizes of £5 each have been awarded. The first prizes (equal) of £4 10s. each for painting heads have been taken by D. G. MacLaren and Elinor P. Adams, and the third prize of £3 by Edith M. Lush. For figure-drawing the first prize of £4 has been gained by G. Summers, and the second prizes (equal) of £3 each by R. Ihlee and A. W. F. Norris. Other students who have gained distinction in painting are Veronica Ashford, Ruby M. Carr, Ella Connolly, Elizabeth E. H. Dent, Elizabeth Donaldson, Edith M. Lush, Hilda W. Powell, Caroline H. Ross and Florence E. Woollard; and in drawing Marjory G. Arnold, Barbara M. Asling, Aureli Austen, L. A. Bowen, Constance M. Bright, F. C. Britton, Katherine J. Chandler, Nora Cooke, Elizabeth Donaldson, Marjorie Holland, Muriel Jackson, Edith M. Lush, Elsie McNaught, Stella Macallan, Violet L. G. Mascarenhas, Edith H. Somerford, Florence A. B. Taylor, Margaret G.

Art School Notes



DESIGN FOR A FRIEZE

(Kunstgewerbe-Schule, Vienna)

BY E. MARGOLD

McI. Taylor, and Margaret D. Warren. The prize of £3 for anatomy has been gained by Edith Linquist.

Mr. T. B. Kennington acted as judge and awarded the prizes in the various sections at last month's meeting and exhibition of the Lambeth Art Club, the membership of which is confined to past and present students of the Lambeth School of Art. The average quality of the work shown was good, and Mr. Kennington selected a number of works as worthy of honourable mention, in addition to those to which prizes were given. The prize for a portrait pictorially treated was taken by Mr. E. G. Kealey, with a well-arranged study painted in low tones, and the one for design in black-and-white fell to Miss Tause, for an effective combination of the figure and foliage. The other prizes were awarded as follows:—Still Life in Oils, Mr. Eric Kennington; Still Life in Water Colour, Miss Haxell; Landscape in Oils, Miss Dorette Roche; Landscape in Water Colour, Miss Simpson; and Design in Colour, Miss Farquhar. Honourable mentions were given to works exhibited by Miss E. K. Burgess, Miss Chidson, Miss K. Blackmore, Miss Bult, Miss W. Biddle, Mr. Eric Kennington, Miss Farquhar, Miss Francis and Miss Roche. The prizes for the best studies in the exhibition, irrespective of subject, were allotted by Mr. Kennington to Miss M. Simpson, Miss Farquhar and Miss Tause, in the order given. The exhibition also contained some

interesting work (non-competing) by past students, which included figure and landscape subjects by Miss May Furness, Mr. J. H. Swan and Miss Burgess.

The new Central School of Arts and Crafts, erected by the London County Council in Southampton Row, was thrown open for inspection last month, on the occasion of a small exhibition of works selected from those submitted in competition for the Council's scholarships and exhibitions. The exhibition contained specimens of cabinet-making, modelling, gilding, printing, glass painting, sign-writing, jewellery and book-binding, in addition to examples of ordinary art-school work, book illustration and fashion drawing. The class-rooms and studios were still unfurnished at the time of the exhibition, but it is evident from their size and number that the County Council have made preparations for the education of a veritable army of students. The new Central School is an immense building, and those adventurous spirits who climbed to its summit on the



DESIGN FOR WOOLLEN FABRIC

(Kunstgewerbe-Schule, Vienna)

BY LEOPOLDINE KOLBA



DESIGNS FOR GINGER CAKES BY LEOPOLDINE KOLBA
(Kunstgewerbe-Schule, Vienna)

day of the exhibition were rewarded by a wonderful view. From its flat roof London and its surroundings can be seen for miles, north, east, west and south; and the Surrey hills, Highgate, Harrow, and the Crystal and Alexandra Palaces are all within easy range of the average vision.

W. T. W.

VIENNA. — The Imperial Arts & Crafts School, or Kunstgewerbe Schule, in Vienna, as the leading school of its kind in the Austrian Empire, has had very great influence on the artistic progress of the country. It is attended by large numbers of students from far and near, and not a few

of those who have gone through a course at the school have since achieved distinction. In an article on the school which appeared in *THE STUDIO* at the beginning of last year a general account was given of its history and organisation, accompanied by numerous illustrations showing the high standard reached by the students of the classes conducted by Professors Hoffmann, Moser, Czeschka, Beyer, and other teachers representing the "modern side" of the school. The further series of illustrations now given, after designs by the students in these classes, have an interest as bearing on the methods of instruction pursued by these teachers.

Before a student is admitted to the classes conducted by Professors Hoffmann and Moser they must have undergone a preliminary training in draughtsmanship. In the preparatory class, or "Allgemeine Abteilung," a close and intimate study of Nature is enjoined on the student as an essential preliminary to suc-



DESIGN FOR WOVEN FABRIC BY LEOPOLDINE KOLBA
(Kunstgewerbe-Schule, Vienna)

Art School Notes



DESIGN FOR PRINTED FABRIC
(Kunstgewerbe-Schule, Vienna)

BY F. LEBISCH

cessful work in the higher classes. "Everything from Nature," is the watchword here; plants and animals do duty as models for the students, who are encouraged to study their habits and characteristics. As a matter of course the first efforts of most of them are crudely naturalistic, but by degrees, as they acquire greater freedom of draughtsmanship and greater power of observation, this purely imitative quality is superseded by a quality which is expressed by the word "Stylisierung"—a word which, I believe, has no exact equivalent in English, and is not quite the same as the French word *stylisation*. Its meaning, however, is sufficiently exemplified by the accompanying illustrations, in which various plant and animal forms furnish the *motifs* for textile and other designs.

The plant forms which are most commonly employed in this way are the fuchsia, the rose, the pink, the forget-me-not, the chestnut leaf and blossom,

the maple, and others common in this part; while of the animal forms the squirrel makes a frequent appearance, and the parrot and turkey, with their richly-coloured plumage, are all great favourites. The plant and animal forms are first studied in their entirety and then in detail, the next stage being the "Stylisierung," or decorative treatment.

This "Stylisierung," or decorative adaptation of natural forms to design, offers little difficulty to students who come to the

Imperial Arts and Crafts School from the Crown Lands—as, in fact, many of them do—for with the inhabitants of these parts of the Empire this kind of design is, as it were, inborn. How much



STENCIL DESIGN FOR WALL-PAPER
(Kunstgewerbe-Schule, Vienna)

BY LEOPOLDINE KOLBA

Art School Notes



DESIGN FOR PRINTED FABRIC BY E. MARGOLD
(Kunstgewerbe-Schule, Vienna)

in evidence it was in the peasant arts and crafts of bygone days may be seen by anyone who refers to the various articles dealing with this topic which have appeared in these pages. The peacock, the

stag, the pomegranate, and the rose were the most frequent *motifs* in the peasant work, and these are often employed in modern designs. A. S. L.

FLENSBURG.—It is recognised on all hands that education, both general and special, is more completely organised in Germany than in any other country.

Each of the chief States composing the Empire has its own Education Department, to whose surveillance all the numerous schools and kindred institutions in the country are subject, from the university downwards. But the most notable feature in the modern evolution of the educational organisation throughout Germany is the creation and fostering of institutions which have a direct bearing on the economic status of the country—in other words, the policy everywhere is to make education thoroughly practical. In art education this policy finds expression in the encouragement given to schools in which art is closely associated with industry and craftsmanship. Schools of this character, called usually *Kunstgewerbeschulen*, or schools of applied art, exist in considerable numbers, and almost every town of moderate size has one. In certain localities, where special industries or crafts are carried on, there is a



WORKSHOP OF THE KUNSTGEWERBLICHE FACHSCHULE AT FLENSBURG

Art School Notes



CARVED WOOD PANEL
(*Kunstgewerbliche Fachschule, Flensburg*) BY CARL BÖTTCHER

in the year 1890 by Heinrich Sauer, an excellent artist, to meet what was felt to be a pressing need; but it is interesting to note that there was a school for wood-carving in this part of Germany in the middle ages.* On the death of Herr Sauer in 1905, the present director, Herr Anton Huber, took over charge of the school.

The school possesses well-equipped workshops for wood-carving and for furniture-making. The instruction in these departments is both practical and theoretical, the mornings, from seven o'clock until half-past twelve,

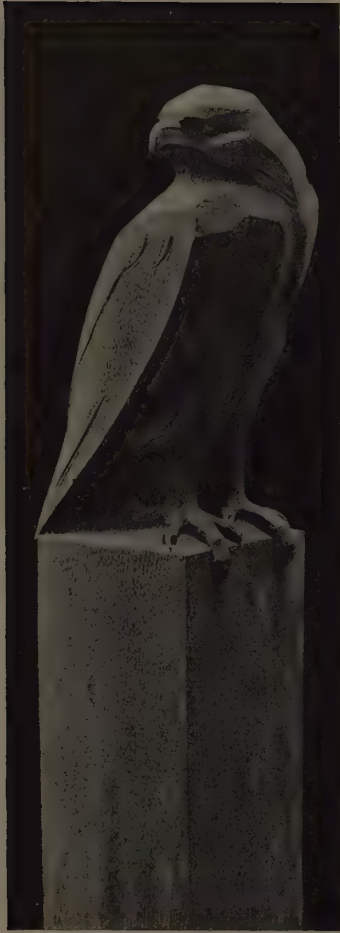
school in which the curriculum is adapted to the particular industry or craft. Schools such as these are commonly called *Fachschulen*, because they are devoted to a special branch of technical work or "Fach."

There is a school of the kind just named at Flensburg, in the province of Schleswig-Holstein. The district is one in which furniture or cabinet making and decorative wood-carving have been staple industries for centuries; hence these crafts are specially cultivated at the *Kunstgewerbliche Fachschule* in this town. In the accompanying illustrations may be seen examples of the work done by students of the school. This school was founded



AN ALTAR FOR A BAPTISTERY, EXECUTED BY STUDENTS OF THE
KUNSTGEWERBLICHE FACHSCHULE AT FLENSBURG

Art School Notes



WOOD CARVING BY M. HERZ
(*Kunstgewerbliche Fachschule,
Flensburg*)

being devoted to workshop practice, and the afternoons, from two o'clock until seven, to theoretical study, drawing, designing, etc. These hours hold good for every week-day, including Saturday. Thus the time spent by students taking a full course amounts to no less than 63 hours per week. Evening classes are also held for the benefit of students engaged during the day, and students attending the day classes are also at liberty to attend these if they wish. Instruction, however, is not confined exclusively to the crafts just named. With the development of the school there has arisen the need for enlarging its scope, so that now, in addition to wood-carving and cabinet-making, which continue to be the principal subjects of training, there is a general class for applied art; and some of the students study the designing of such small buildings as may be conveniently executed

in wood—summer-houses and the like. There is also a class in which book-keeping, as applicable to the businesses for which students are qualifying, is taught. This is an excellent idea, and one which is worth being followed up elsewhere.

The full course in the wood-carving department is three years. In the cabinet-making division most of the students have already served an apprenticeship when they come to the school, and attend for the purpose of making themselves still more proficient in workmanship and design, thus qualifying themselves to be turned out as masters, if they are not that already. Students who have finished their course have no difficulty in obtaining situations, the average salary given them at the commencement being at about the rate of £7 per month.

The Kunstgewerbliche Fachschule at Flensburg



WOOD CARVING BY JENS BERTELSEN
(*Kunstgewerbliche Fachschule, Flensburg*)

Reviews and Notices



WOOD CARVING BY M. HERZ
(Kunstgewerbliche
Fachschule, Flensburg)

is steadily gaining a reputation as one of the best of its kind. At the Dresden Exhibition of Applied Art, two years ago, the school was represented by an elaborate composite work in the shape of a baptistery, of which the altar shown in one of our illustrations (see page 239) formed part, and diplomas and medals were awarded both to the school and certain students. Commissions for articles of furniture are occasionally entrusted to the students to carry out, and an entire suite of furniture was one of the tasks executed in a recent session to the order of a public body.

T.

REVIEWS AND NOTICES.

Old Cottages and Farmhouses in Surrey. Photographed by W. GALSWORTHY DAVIE. With an Introduction and Sketches by W. CURTIS GREEN, A.R.I.B.A. (London: Batsford.) £1 1s. net.—All who would fain see the beautiful art of cottage building restored to its old position, when simplicity and suitability of design, durability of structure and harmony with environment were the dominant peculiarities of rural homes and the jerry-builder was unknown, will find a great deal to interest them in "Old Cottages and Farmhouses in Surrey," with its collotype reproductions of Mr. Davie's excellent photographs of more than one hundred typical surviving examples of Gothic domestic architecture, and the able essay from the

pen of Mr. Green describing and analysing the details of their construction. Specially noteworthy are the series of cottages in and near Chiddingfold, Ewhurst and Milford, Bonnet's Farm near Ockley, Smallfield Place near Horley, and the Granary at Tongham, the last with a mansard roof, the only specimen by the way given in the book of that useful and picturesque form of vaulting once of such frequent occurrence. Whilst frankly acknowledging the debt he owes to his predecessors in the same field, especially to Mr. Nevill, author of the well-known "Old Cottage and Domestic Architecture in West Surrey," Mr. Green gives the results of much original research, tracing back to their first inception the leading characteristics of style, noting the intimate connection between rural homes and the lives of those for whom and by whom they were erected, and pleading earnestly for a revival of the old traditions. He dwells on the good work already done in that direction by Ruskin and Morris, who, he says, gathered together the broken threads of those traditions and showed that it was necessary, if good results are to



BOOKCASE IN OAK DESIGNED AND EXECUTED BY
H. EHMLER
(Kunstgewerbliche Fachschule, Flensburg)

Reviews and Notices

be achieved in the present, to understand the reasonableness and continuity of the various steps taken in the past; and he passes on to examine at length the underlying causes of the success of the old craftsmen who were true artists in their way, enforcing his arguments by many drawings and sketches that will be of great use to the lay-reader.

The Summer Garden of Pleasure. By MRS. STEPHEN BATSON. With thirty-six illustrations in colour by OSMUND PITTMAN. (London: Methuen & Co.) 15s. net.—A love of flowers and of gardens is, more or less, common to us all, and Mrs. Batson's book should make, therefore, a very wide appeal. She approaches her subject with the same care as that with which, one can see, she tends her flowers. Guided always by a keen artistic perception she has made countless experiments in her garden, of which she here gives us the valuable results and conclusions. Starting with a chapter on the Wild Garden, she next leads before us the pageant of the flowers from April to September, devoting an interesting chapter to the "rout of August"—that interregnum after the splendid show of June and July, and before the late flowering plants are in bloom; and shows how, by the use of annuals, and also by a judicious sacrificing of some of the glories of high summer, the garden may be made to present still a bright appearance during this difficult month. Though she often speaks of the fits of despondency to which all garden lovers are prone when they see the but too imperfect results of all their great care, she writes with an enthusiasm that is infectious, and while to those whose lot is cast in the country the book will be of great interest and real practical value, to the town-dweller it will be an ever-present delight. To add to its value, the flowers are indexed both under their English and Latin names. As illustrations to the text Mr. Osmund Pittman's drawings are admirable, and each in itself is a delightful representation of some charming garden scene. Especially one would mention Plates III. and IV., showing a copse carpeted with primroses and with wild hyacinths, while the pictures of the authoress's own garden at Hoe Benham are, in the light of her remarks, particularly interesting.

The Life and Letters of Herbert Spencer. By DAVID DUNCAN, LL.D. (London: Methuen & Co.) 15s.—One or two drawings reproduced in this book, chiefly portraits made by Spencer in his youth, acquaint us with an unknown side of the philosopher, for, though conventional in treatment, they are not devoid of artistic feeling, as witnessed by

the correctness of proportion and the ability to give expression in a face. Ability to draw is the frequent accompaniment of rare intellectual activity, and the sense of proportion was a manifest quality of Spencer's thought. The fact that he had at one time the intention of bringing the subject of art into the wide net of his philosophy should interest us in his attitude towards it. His judgments on individual works of art were perhaps made from other than a purely artistic standpoint, but that he would have been capable of an illuminative generalisation on the evolution of the artistic sense we cannot doubt, and of all the scientific writers of his time his mind seems to have approximated the most nearly to that of the artistic type in its confidence in intuition. The evolutionary interpretation of things, too, on which his philosophy was built up indicates wide fields for its application to art and its development from its primitive rudiments. But of Spencer's philosophy itself little is said in this volume. It is a plain, outspoken narrative of a life which, uneventful as it was in the main, apart from the conception and elaboration of that philosophy and certain incidents in early life, yet has sufficient interest to justify a biography, and yields lessons to us all. The biographer makes no attempt to conceal the philosopher's shortcomings, nor on the other hand does he give undue prominence to his virtues. In its conspicuous candour and fairness it is in fact just such a biography as Spencer himself might have wished written.

The Path to Paris. By FRANK RUTTER. With illustrations by HANSLIP FLETCHER. (London: John Lane.) 10s. 6d. net.—Out of the multitudes who annually make their way from Britain to Paris, how many are there, even among those on sight-seeing bent, who take the path chosen by Mr. Rutter and his pictorial collaborator, who, crossing from Southampton to Havre, journeyed on bicycles along the romantic banks of the Seine to Rouen? The route is of course much longer than the more frequented ones, and the relatively long sea-passage is no doubt an obstacle to many; but there can be no two opinions about its superior interest both on the score of picturesqueness and on account of the historic associations bound up with the places on the way. To the artist it offers an exceptionally rich and varied field of exploration, and in fact the ground is already familiar to not a few English painters. Mr. Rutter's pleasant book of travel talk, written throughout in a chatty, humorous vein, should be the means of gaining for the route traversed by him a larger measure of public favour. Mr. Hanslip

Reviews and Notices

Fletcher has contributed some excellent drawings to the volume, which is in all respects admirably got up.

How to Collect Continental China. By C. H. WYLDE. (London: Geo. Bell & Sons.) 6s. net.—Mr. Wylde has covered a very great deal of ground, and his book should be of considerable value to the collector. He deals with the problem of identifying the numerous varieties of porcelain-ware produced on the Continent of Europe, during chiefly the eighteenth century, and has well illustrated his text with forty plates, reproductions from photographs of actual pieces. The subjects of French and German porcelain-ware are treated, as they require to be, at considerable length, a separate chapter being devoted to the products of each of the very many famous factories in those countries, and the author also devotes space to a consideration of the china of almost all the other nations of Europe.

Wohnung und Hausrat. Beispiele neuzeitlicher Wohnräume und ihrer Ausstattung. Mit einleitendem Text von HERMANN WARLICH. (Munich: F. Bruckmann & Co.) 10 Mk.—With the exception of some fifteen pages of introductory text this volume of nearly three hundred pages consists of illustrations of furniture and other domestic fittings, such as stoves, clocks, hangings, wall-papers, glass, china, embroidery, and even bird-cages, principally by German designers, including not a few whose work has been reproduced in our pages. The words "good and simple," used by Dr. Warlich in his prefatory note, aptly describe the quality of the articles illustrated, which may be regarded as representative of the best work now being done in Germany in connection with domestic furnishing.

Umbrien. By PAUL STEFAN and ERNST DIEZ. (Vienna and Leipzig: Hugo Heller & Cie.) 2.50 Mk.—Though there are many excellent works in German relating to Italian art, there is none treating of that of Umbria alone; this little book of 107 pages, large type, is, therefore, the first handbook on the subject. The authors have given an admirable *aperçu* of the province and its art, and the capital bibliography they have given at the end provides material for further study.

Mr. John Lane is issuing a complete series of the novels of Anatole France, rendered into English and published at 6s. per volume net. Judging by such of the volumes as have already appeared, the work of translation seems to have been very conscientiously performed, and the volumes are

got up so attractively in respect of type, paper, cover, etc., that they should find many purchasers.

The World's Story-Tellers is the title of a new series of shilling volumes which Messrs. T. C. and E. C. Jack are publishing under the editorship of Mr. Arthur Ransome. Each volume contains two or three or more complete stories by writers who have won fame by their short stories. Thus the first volume of the series contains three of Théophile Gautier's most notable tales in Lafcadio Hearn's masterly translation; the second contains two by Hoffmann; and the third is devoted to Edgar Allan Poe. Future volumes will contain stories by Balzac, Hawthorne, Tolstoi, Boccaccio, and other famous writers.

The Photographer's Handbook, which Mr. John Lane has added to his series of "Country Handbooks," is a work which we may without hesitation recommend to beginners. It contains many excellent illustrations and diagrams, while the text, written by Messrs. Harrison and Douglas, is a clear and precise exposition of the first principles and methods of photographic practice. The price of this little handbook, neatly bound in cloth, is 3s. net. For advanced practitioners Messrs. Dawbarn and Ward's *Photographic Annual*, incorporating "The Figures, Facts and Formulæ of Photography," will be found extremely useful with its 300 pages crammed full of information bearing on all branches of photographic work. A comprehensive index and glossary are features of this publication, the price of which is only 1s. net.

Messrs. Winsor & Newton have put on the market a simple but ingenious little appliance which enables an artist to dispense with an easel while on a sketching tour. It is called the Wimbush "Knee Clip" Easel, and consists of a pair of steel clips which fit on the knees and, by means of screws or other attachments, support the sketching frame, etc., the top of this being secured by a similar fixing attached to an umbrella or stick, or to the specially made stick which can be had with the clips. Those who have used this neat and cheap appliance (its cost is only 3s. 6d. complete) speak very favourably of it.

Messrs. Doulton & Co., the well-known pottery firm of Lambeth, have, after prolonged experiments, produced a porcelain filter which, in respect of its germ-proof qualities, seems to be as near perfection as any filter is ever likely to be. Scientific experts have made exhaustive tests of its efficacy as compared with that of other well-known filters, and found that the Doulton filter alone uniformly prevented the direct transmission of microbes.

The Lay Figure

THE LAY FIGURE: ON THE OPEN-AIR SCHOOL.

“Does it not strike you that there has been during recent years a great improvement in landscape painting?” asked the Art Critic. “I feel that there is much more real progress in this branch of pictorial practice than in any other; I can see a marked increase in the number of men who study Nature intelligently and sympathetically.”

“I am not sure that I agree with you,” returned the Art Master; “the modern landscape school seems to me to be too much inclined to disregard the great traditions; it is too revolutionary, I think—too forgetful of the higher artistic principles, and too indifferent about the finer qualities of style.”

“What a narrow view you always take!” cried the Man with the Red Tie. “You never will admit that art can develop; you surround it with hard-and-fast rules, and the more out of date these rules are the better you seem to like them.”

“Great traditions can never be out of date,” replied the Art Master. “They are for all time; without them you bring art to a state of anarchy.”

“Would you mind telling me,” inquired the Critic, “what these traditions are? Who established them, and what do they prescribe?”

“These traditions are the immutable rules by which all serious artistic effort is directed,” said the Art Master. “They were established by the old masters, and they prescribe respect for the laws of composition, design and orderly arrangement, which control all forms of art practice alike.”

“But where does Nature come in?” interrupted the Man with the Red Tie. “Is everyone to think by rule, and see by rule? Is no one ever to receive an inspiration or to form an impression? Is Nature always to be cramped and confined and never to be given a chance of asserting herself?”

“Nature is a wild thing,” replied the Art Master, “and must be disciplined before she can become a fit associate for art. Art is not the representation of Nature as she is, but the expression of an intellectual understanding of what she ought to be. She can be made a useful servant to art, but art must always be her master.”

“This is extremely interesting,” laughed the Critic. “Would you mind telling me how, with these convictions, you would train a man who wished to become a landscape painter?”

“I would train him exactly as I would any other painter,” answered the Art Master. “Why should I make any difference? He must learn to draw and to paint in the usual way; he must learn the

principles of composition and the laws by which colour arrangement and the management of light and shade are governed. He must master his craft in all its details, and then he can apply his powers in any direction he pleases.”

“And when would you put him to the study of landscape?” asked the Critic.

“I would not make him study landscape at all, or, at all events, not as part of his training,” returned the Art Master. “He can sketch out of doors in his spare time, if he likes. But if he goes properly through his school course he will have no difficulty in painting landscapes, because he will have acquired the power to observe facts accurately and to represent details faithfully.”

“Do you count landscape painting as only a sort of portraiture?” cried the Man with the Red Tie.

“You can put it that way if you like,” replied the Art Master. “It is the representation of facts and details, the recording of what is before you, and so it is closely akin to portraiture, is it not?”

“Of course it is not,” said the Critic. “In portraiture absolute fidelity to fact is essential; in landscape the facts must be understood, but they must, if necessary, be generalised and modified as the imagination or the impressionability of the artist suggests. It is just because the education of the landscape painter is not carried on now on the lines which you lay down that there is this improvement which I commend. Teachers have discovered that they must take their pupils out-of-doors and show them how to look at Nature. They realise that the men who are to paint landscape properly must learn to see not with the short-range microscopic vision of the portrait painter, but with an eye that can focus Nature’s vastness delicately and with subtlety. The open-air school has become of late years a very important institution, and the students who belong to it are finding out the uselessness of the old hard-and-fast traditions. Nature is teaching them her own rules, and under her guidance they are advancing in a way impossible to the man who spends years hunting for details within the four walls of a class room. The great masters of landscape have always been rebels, taking their own way in opposition to convention, and studying in the manner that they knew by instinct to be correct; by their example the modern teacher, of the right type, is allowing himself to be guided, and he is, in consequence, exercising a most valuable influence on the art of our time.”

THE LAY FIGURE.

Classic Revival

THE MODERN USE OF THE ARCHITECTURE OF THE CLASSIC REVIVAL

BY AYMAR EMBURY, II

DURING the earlier portion of the Nineteenth Century architecture throughout the civilized world was strongly influenced by a revival of classic forms. The French "Revolution intensified," by its adoption of Roman nomenclature and customs, so far as they were understood, interest in the monuments of classical antiquity, and, while in manners and laws the Classic Revival was often meaningless and grotesque, in architecture its brief course was vigorous and natural.

Too often in the United States the work of the Classic Revival is included with the earlier architecture under the title "Colonial," but the use of this title is incorrect from the points of view of both time and style. Almost all the work of the Classic Revival in this country dates from long after the Revolution, between the years 1800 and 1840, and the architecture is very easily to be distinguished from the true Colonial by the greater strength of the details and the close adherence to the Classic proportion of column and entablature. Much of the finest work in the country dates from this period, including the largest part of the public buildings at Washington, the old Customs House at New York, the magnificent University of Virginia, and much private work both North and South.

The comparatively slight sources of information concerning the Greek style available to American designers were greatly added

to by the publication at the close of the Eighteenth Century of Stuart and Revett's monumental work on the "Antiquities of Athens." This, being in English, was more readily accessible to our designers than the older books, most of which were in French or Italian. This book came as a revelation to the designers of that day, who, though fairly familiar with Roman architecture, marveled to find a classic architecture older, purer and more beautiful than that of Rome.

Both the Greek and Roman buildings were of very simple design, and almost uniform in type, but the architects of a hundred years ago used the old classic styles with a freedom undreamed of by their originators, and from the many and varied buildings which they built our modern architects have been drawing their inspiration, verifying, as it were, the details of the Classic Revival with those of the original sources, and using the whole with still greater freedom and disregard for the more or less stereotyped temple form of the ancients.

The use of the pediment as a portico against the



MATHERS FARM HOUSE

CHARLES BARTON KEEN, ARCHITECT

Classic Revival



HOUSE FOR MR. WYATT
ROLAND PARK, BALTIMORE

WYATT AND NOLTING
ARCHITECTS

main house wall is, of course, a simple and natural method of transition from the temple form to that of the dwelling house; and it is in this manner that the house for Dr. Marsden and the Mathers farmhouse are treated. In the Marsden house the order is Roman Doric and in the Mathers house Roman Ionic, and in both cases the cornice of the order on the porch forms the cornice on the house, while the architrave and frieze stop against the house wall. In the Mathers house the order includes three stories, and the gable end is treated like a pediment, with a fourth story in the roof; it seems a singularly successful treatment. The Marsden house has but two stories in the order, and the main house roof is hipped instead of being treated with a gable at each end, a better way of treating the roof if the house is wide in proportion to its length, but not in itself as satisfactory a treatment.

The Chapman house is closely related to these two in type, but the entire entablature is carried around the house, and the detail is somewhat more Italian than in either of the other cases. Noteworthy features of this house are the use of flower boxes tying together the first and second story windows and the projecting beams around the

porch, which may be so charmingly used for vines. Mr. Wyatt's and Mr. Busselle's residences are both purely Greek in detail, while their general proportions are as different as could possibly be conceived. The prototype of Mr. Wyatt's house is evidently one of those great square brick buildings so common in the '30s and '40s and which so often are impossibly ugly in proportion; but here the proportion of windows to wall space is so subtly handled, the house fits so exquisitely to its surroundings and the cornice fits so exactly to the mass which it surmounts, as to entirely avoid the unfortunate impression created by much of the older work. The lovely porches, too, have much to do with the satisfactory result, and this house alone would prove that the truly Greek motives can be used successfully in a manner which would have surprised beyond measure their inventors.

Mr. Busselle's house, while the smallest and least pretentious of those shown, is in some ways the most ingenious of all. The use of the familiar gambrel roof with a Greek order is rather startling, but one which justifies itself. The charming use of the porch, welding it into a whole with the rest of the house, is a point especially to be noticed.



HOUSE FOR DR. MARSDEN
CHESTNUT HILL
CHARLES BARTON KEEN, ARCHITECT



HOUSE FOR ALFRED BUSSELLE

ALFRED BUSSELLE, ARCHITECT



HOUSE FOR JOHN J. CHAPMAN

CHARLES A. PLATT, ARCHITECT

Boston Jewelry Exhibition

AN EXHIBITION OF JEWELRY
BY FREDERICK W. COBURN

AN EXHIBITION of jewelry and small enamels was held at the rooms of the Society of Arts and Crafts, Boston, in December, 1907. This was the third of the semimonthly exhibitions of the present season. By reason of the Christmas holidays no second December showing was made.

The collection was large enough to fill the rear gallery at the Society's rooms, No. 9 Park Street, and impressive enough to inspire the critic of the *Transcript* to write that it was undoubtedly the most important showing of jewelry that has been brought together since the arts and crafts movement was launched in this country. This praise, I feel, was quite deserved. At the same time the collection at the Boston Society was of a character to prompt just a bit of moralizing as to the nature and function of jewelry that is intended to be artistic—that is, if one accepts the word “artistic” at its etymological value, as thoroughly well fitted to the purposes for which the thing is made.

A piece of jewelry, it seems to me, to be worthy of critical consideration as a work of art should satisfy three conditions: It should conform to the general laws of good design, which are applicable to all the arts and crafts; it should take into account the limitations of the materials employed; it should be suited to the individuality of the person, or the type of person, who will wear it.

The first of these two conditions the recent exhibition of jewelry in Boston certainly met admirably. The utility of scolding is perhaps demonstrated, for severe remarks by the jury of admission in an annual report of the Society of two or three years ago appeared particularly to be aimed at the workers in jewelry—easy victims, as it was indicated, of *l'art nouveau* and other fads of the hour. The censure seemingly has done good. There has been improvement. Even since the Society's big exhibition in Copley Hall last winter a distinct raising of the standard in this department has been noted—a betterment altogether in the direction of delicacy, refinement and, to a considerable extent, distinction.

And yet, at the exhibition of this winter, a dashing young woman, after surveying carefully the cases filled with examples of refined design and competent workmanship, advantageously displayed against a dark background, exclaimed regretfully: “Not for me. I could hardly wear one of them. They are all very beautiful, but my type demands something less delicate and more striking.”

This, it seems to me, if at all justified, was a piece of really valuable and searching art criticism. It contains a tip for workers in jewelry and for committees on the admission of exhibits. And the



SILVER CHAIN
BLUE JASPER BEADS

BY FRANK
GARDNER HALE

Boston Jewelry Exhibition



SILVER PENDANT
BLUE CHALCEDONY

BY FRANK GARDNER
HALE

practical question which I would like to put is this: Since personalities can be grouped more or less accurately into types, would it not be possible for the committee of an organization such as the Society of Arts and Crafts to encourage craftsmen to bear other types in mind as they work besides the delicately attractive and somewhat anemic descendant of the Puritans, for whom the jewelry lately shown is eminently suitable?

However, to get down to the admirable individual exhibits sent to the Hub from a number of American cities. There were, of course, many

chains and necklaces with pendants—in conformity with the pretty fashion of the day. The frequent use of the cross in these pieces was a feature pleasing no doubt to clergymen, many of whom are regular visitors at the galleries in Park Street. Mr. Mountfort Hill-Smith, a Boston worker, made a very interesting showing of crucifixes in silver, inset with various precious and semiprecious stones. For the rest there were brooches, rings, watch-fobs, buckles, lockets, scarfpins, hatpins, bracelets, dog-collars and other articles of personal adornment. Laurin H. Martin, Elizabeth E. Copeland, Jane Carson and Margaret Rogers made notable exhibits. From the handicraft shop at Marblehead, Massachusetts, H. Gustave Rogers sent several pieces executed in a big, virile way. Mabel W. Luther showed in her small enamels interesting schemes of color, based apparently upon study of the peacock's tail. William D. Denton, of Wellesley, was represented by several samples of his well-known "butterfly jewelry," in which the wings of the butterflies are protected by rock crystals set in gold mounting.

From the workshop in Park Square, Boston, of Misses Florence A. Richmond and Jessie Lane Burbank came a number of particularly workmanlike and well-designed pieces.

The *clou* of the whole exhibition, unquestionably, was a large collection of objects from the Copley Square studio of Frank Gardner Hale. These



SILVER PENDANT
JADE AND CARBUNCLES

BY FRANK G.
HALE

Boston Jewelry Exhibition



NECKLACE AND BRACELET IN STONES AND SILVER

BY MISS FLORENCE A. RICHMOND

occupied the greater part of one end of the exhibition gallery. They revealed in Mr. Hale a craftsman with an interest in very definite, symmetrical design, which he executes with patience and enthusiasm. The structural side of jewelry making is strongly emphasized in his work. The setting of a stone, for example, is primarily to hold it in place; hence, with due economy of materials, each gem is firmly bedded in its place. Those qualities of good drawing and good workmanship, which the admission jury of the Society of Arts and Crafts has been preaching for many years, seem to be preeminent in his chains and pendants. F. W. C.

THE house at Lowell, Mass., in which James McNeill Whistler was born has recently been acquired by the Lowell Art Association, whose purpose is to make the house an art center and a memorial worthy of the distinguished artist. The house is to be used as the home of the association, where meetings and exhibitions may be held, lectures and instruction given and arts and crafts encouraged. Ten thousand dollars is still needed to make the plans complete. Contributions and communications relative to the memorial may be sent to the president of the association, Joseph A. Nesmith, 229 Andover Street, Lowell, Mass., or other officers.

Exhibition of Tapestries

AN EXHIBITION OF TAPESTRIES, TEXTILES AND EMBROIDERIES BY LEILA MECHLIN

UNDER the auspices of the National Society of the Fine Arts, an exhibition of tapestries, textiles and embroideries was held last February in the Corcoran Gallery of Art at Washington, D. C., which on account both of its novelty and success is worthy of being held in remembrance. Tapestry weaving is one of the oldest of the arts, and in design and color nothing exceeds the charm of certain woven fabrics, and yet few people to-day are conversant with the history of tapestry weaving, and textile exhibitions are rarely set forth.

In assembling this exhibition the committee in charge had splendid cooperation, the Metropolitan Museum, New York, and the Museum of Fine Arts, Boston, making generous loans, as well as numerous private collectors. The Corcoran Gallery was, moreover, an ideal place for such a display, so that the exhibits were shown to the best advantage. The tapestries, of which there were thirty, were hung on the walls of the main staircase and from below the balconies of the atrium in the sculpture hall, and in conjunction with the white walls and plaster casts presented a sumptuous appearance, while the textiles, embroideries and laces, which required closer inspection, were set forth in the great semicircular gallery known as the Hemicycle Hall.

Within the past few years interest in tapestries has revived and many notable pieces are now in the possession of American collectors. In this exhibition the famous ateliers of Flanders, France and Italy were represented, and modern work, both native and foreign, was shown. Not enough credit, it is thought, is given to the Flemish weavers, but for this once at least their works were accorded pre-eminence.

From Mr. Charles M. Ffoulke's collection came a remarkable *Triumphal Procession of David*, which was woven in Flanders prior to 1528, most probably from the cartoon of one of Germany's great masters, who had come under Italian influence; two of a *Moses and Aaron* series, woven during the first half of the Sixteenth Century, when Flemish weaving was at its height, by Peter Van Aelst, who wove the *Acts of the Apostles*, from Raphael's cartoons for Leo X; and a Flemish Renaissance tapestry, purely decorative in motive, which bore the monogram of John Laurent Guebels, a weaver of great distinction.

To about the same period belonged two tapestries

lent by Mr. Larz Anderson, *Diana Stringing Her Bow* and *Woman Nursing a Child*, which were interesting not only in themselves but on account of their history. They belong to a series of seven woven in Brussels in the ateliers of Jacques Guebles and Jean Raes and were presented by Louis XIII of France to Cardinal François Barberini, then legate at the French court. From the character of the subjects it is inferred that they were intended to represent incidents in the life of an ancestor of the donor.

Most decorative and impressive were two tapestries belonging to the *Anthony and Cleopatra* series, derived from the Coles collection and lent by the Metropolitan Museum, which are signed by Jean van Leefdale, and were produced about the middle of the Seventeenth Century; while exceedingly quaint and attractive was an arras lent by Mrs. Theodore Roosevelt, which pictured *Nysa Given in Marriage to Nopsus*, and bore across the top a descriptive text from Virgil's VIIIth Eclogue.

In connection with the Flemish tapestries mention should also be made of a series of five representing various scenes in the life of Alexander the Great, which are attributed to Peter van Aelst, and, though coarse in weave and in poor condition, were extremely interesting in composition and especially effective.

There were but two examples of Italian tapestry weaving—a large and beautiful arras lent by Miss Tuckerman, representing the romantic meeting of a cavalier and a maiden in the garden of the Villa d'Este, which almost certainly was executed under the patronage of the House of d'Este at Ferrara; and a *Head of Christ*, woven about 1500, from the "cut emerald image of the Saviour made by order of Cæsar Tiberius II," which was lent by Mr. Frank Gair Macomber, of Boston.

The Gobelins ateliers were splendidly represented by a series of four panels—the elements *Fire, Water, Earth and Air*—lent by the Hon. W. A. Clark. These tapestries were woven after cartoons by Audrain, between the years 1662 and 1670, immediately after the Gobelins had been reorganized by Louis XV. A figure of a Greek deity occupies the center of each of these panels, all of which have ornamental borders and a rose du Barry ground. While decorative rather than pictorial, they are characteristically French in style and regal in color.

That tapestries produced in French ateliers were typically French, though executed by Flemish weavers, was manifested in three examples woven during the reign of Louis XV at Beauvais, or farther west, and lent by Mr. Ffoulke.

Exhibition of Tapestries



Moses and Aaron Instituting the Feast of the Passover

TAPESTRY OF EARLY SIXTEENTH CENTURY

LOANED BY CHARLES M. FFOULKE

Among the modern tapestries was a copy of a portrait by Rembrandt, which was woven in Italy in 1899 for the Paris Exposition and awarded therein a gold medal; and two very beautiful panels executed at the Williamsbridge Ateliers in New York, after famous Gobelins, designed by Boucher, which are now in the Louvre. The former was chiefly interesting on account of its skillful workmanship and because it proved that a tapestry to be of value must be something more than a copy of a painting; and the latter as demonstrating both the ability of present day weavers and the perfection to which the craft is being carried in our own land.

Referring to the method of production, two original cartoons and three model looms were exhibited. These gave the public some insight into the processes of weaving and some slight understanding of

the difficulty of the work. It takes a year for one man to weave a square yard of tapestry, and more than one generation, it is said, to produce a master-weaver. The charm and value of the Renaissance tapestries lies not only in the superiority of the dyes but in the spirit of the workmanship, the cartoons then having been freely translated rather than slavishly reproduced.

But while the tapestries were the great feature of this exhibition they were not the sole interest. In the Hemicycle Hall was a delightful collection of textiles—including fragments of Peruvian and Coptic tapestries, specimens of French, Italian and Spanish brocades, damasks and velvets, lent by the Museum of Fine Arts, Boston, all beautifully mounted and uniformly framed—bits of material which in design were found suggestive and through association to savor of the splendor of past days.

Craftsmen Notes

NATIONAL SOCIETY OF CRAFTSMEN NOTES

AT THE summer exhibition of the society at Sugar Hill, the collection of jewelry has attracted much favorable notice.

Mr. J. F. Hewes has a series of finely mounted carbuncles, turquoises, catseyes, et cetera. Mrs. Froelich sends a fine series of rings, buckles, etc.

Mr. B. B. Thresher carries out the true handicraft idea in his work, both in point of design and technique. His collection is attracting much attention.

Among others exhibiting jewelry are Miss Virginia Senseney, Gustav Rogers, Paul H. Schramm, Miss Pfeiffer, the Rokesley Shops, the Navajo Indians, Henry A. Garden, the Hartford Arts and Crafts, Frederick S. Gardner and John O. Winchle, C. R. Hatheway.

Very beautiful in the matter of technique is Miss H. W. Graham's exhibit of Italian filet lace.

The Misses May McCrystle and Middleton, of Chicago, have a fine exhibit of faience, as have also Miss Armstrong, Mrs. S. E. Price and Miss Caroline Hoffman. Wood carving in the form of richly



CARVED
JEWEL BOX

BY ELNA
DE NEERGAARD

gilded candlesticks and frames are exhibited by Walfred Thulin and G. B. Trocoli.

The Misses Penman and Hardenberg show pieces of hand-modeled pottery.

Charles Volkmar, the father of the potters, is well represented, as is also the Hampshire Pottery; the Grueby ware; Mr. Baggs's Marblehead Pottery; the Minneapolis Guild; the Van Briggles Pottery, of Colorado, and Miss Edith Lyon, of Yonkers.

Mr. Arthur Stone exhibits a collection of silverware, spoons and ladles, which are unusual in design. There is good wrought metal work by Dr. Beattie, Jane Roberts and Caroline S. Ogden, the latter showing desk pads, ink-wells, etc.

Miss Margaret Redmond sends leaded glass screens, Miss Charlotte Pendleton a line of specially dyed silks for embroidery.

Miss Amy Mali Hicks sends a collection of block-printing, stenciling and dyeing in textiles.

The Hazlemere Colony, of Surrey, England, has an exhibit of appliqué work.

Mrs. F. D. Bratten has some excellent weaving on view, as has also Miss Kari Butveit, Mrs. Dedy and Mrs. F. B. Stebbins.

Miss Marie E. Francis has Russian crash embroidered with raffia; Mrs. J. B. Thresher tooled and carved leather bags, portfolios, etc.; Mrs. W. K. Shope leather book stands, table mats, etc.

There are fine book plates by Arthur L. Moore, Arthur Macdonald, Margaret C. Uhl and illuminations by Isabel C. Spencer, William L. Washburne, Helen Burlerson, Hugh and Margaret Eaton.

Mr. Charles Burdick has developed a new method of applying mosaic to brass and copper, and Samuel Bulloss has examples of silver and gold plating upon hand-wrought copper puff-boxes, caskets, etc., which are unusual in surface quality and attractive to the touch.

The White Mountain Exhibition will close about October 1.



MIRROR FRAME
IN REPOUSSE BRASS

BY THEODORE T.
GOERCK



FOUR AMERICAN PAINTERS REPRESENTED IN THE METROPOLITAN MUSEUM BY ELISABETH LUTHER CARY

IN THE early history of American painting there are only a few names that are associated even distantly with the delicate spirit of romance. There were many painters, of course, in that early time who felt the romance inherent in their profession and even in their practice. There were many who seem to have felt themselves summoned by unseen powers to paint, but a very small proportion of the number succeeded in making the spectator realize the presence of the invisible world. Of these few, Washington Allston is one, and for that reason, at least, we should be grateful that his *Spanish Girl*, a tender little picture of his later years, represents him in the Metropolitan Museum. Among the American pupils of Benjamin West he appears to have been the only one whose mind was haunted by mysteries and dreams, who had what Blake called "the double vision"; who could have said with that most definite of mystics—

What to others a trifle appears
Fills me full of smiles or tears,
For double the vision my eyes do see
And a double vision is always with me.
With my inward eye, 'tis an old man grey;
With my outward, a thistle across my way.

The stories that come down to us of his personal charm are many. Coleridge and Lowell came under his spell. His fine intelligence, his gay humor, his nobility of character combined to make him one of the most brilliant figures of his time; that early American time immediately following the war for independence—Allston was born in 1779—when all citizens of the new Republic, in the words of the first Vice-President, "walked on untrodden ground." His taste for drawing developed early and his favorite subjects were imaginative. Such a subject as West's *Death on a Pale Horse* appealed to him, and he himself before going to West had worked on a composition with the resounding title *Satan Rallying His Hosts*. His most am-

bitious canvases were not, however, those that best conveyed the peculiar quality of his temperament. The little *Spanish Girl* is much more potent to suggest what in his painting it was that aroused the enthusiasm of his contemporaries. Here we have, at least, a rich harmony of tone; a truly lovely gradation of subtle browns relieved by a clouded blue in the sky and the grayish blue of the skirt, with one note of what once no doubt was a brilliant red in the shawl on which the girl is sitting. The mountain peaks in the background are undefined and swim in a golden mist; the figure has a certain gracious dignity of pose, the flowing line from the head to the knee is refined and expressive and all the lines have character, the disposition of the folds in the skirt recalling one of the noble examples of drapery in the Elgin marbles. The face is of a familiar sentimental type, yet its quiet tone and a certain delicacy of detail give it an undeniable charm. Upon the whole picture there seems to rest the benign influence of Allston's stay in Rome, where he was inspired by the old work and stimulated by the companionship of intellectually gifted contemporaries. For the first half of the Nineteenth Century Rome exercised a species of magic upon her American visitors. Allston was there in 1804, and fifty years later the old "sorcerers of the seven hills" still wore for American visitors, we read in the life of William Story, "a face inexpressibly romantic." One cannot help feeling that this warm little study of a Spanish girl, who bears no mark of her alleged nationality, gathers up the rich impressions and memories of Allston's brief Roman period and thus does more to preserve his already ghostly fame than the more elaborate compositions among his comparatively few finished works. It suggests in its dim and somewhat dingy present estate a romantic tendency that has faded less than its colors, as well as a true feeling for sensitive forms and large contours and close harmonies and the beauty that cannot be caught with a bold or negligent method. Without being wholly academic, Allston's method in these small pictures is respectful, his attitude of mind toward his subject has a touch of the devout. He paints as a

The Scrip

believer in the power of his instrument to evoke for others the visions seen by his inward as well as by his outward eye, the "old man grey" behind the thistle in his path. And in this instance he has also been respectful of his material—this is obvious in spite of the tricks his pigment has played him. His canvas is untortured, his glazes were drawn lightly across it with a delicate and fastidious touch, his color has altered; but, at least, one can see that there has been no dull solid application of the paint nor any coarse and unconsidered attack.

Washington Allston died in 1843, at the age of sixty-four. George Fuller was born in 1822, so that for a score of years the two worked under similar conditions. Allston, however, paid only a divided allegiance to romance. With the exception of perhaps half a dozen little canvases of the quality of the *Spanish Girl*, his works belonged in the category of those which deliver a message unsuited to the medium. Like those of West, they were incontestably "literary" in the worst sense that has been given to the word and interesting only as a phase of our American art that rolled with heavy wheels in the first years of the Nineteenth Century, as cumbersome as the prairie wagons of the Western settlers.

With Fuller, on the contrary, the romantic spirit was all in all. It is that upon which his art rested. In order to find adequate expression for it he persuaded his materials to do for him the most extraordinary feats. His *Nydia* at the Metropolitan Museum would have been almost an ordinary performance had he not forced an expressive texture by the use of his brush handle. We have only to imagine this tall, large woman with the innocent profile, gathering her draperies about her, as she would seem painted with such a surface as that frequently used by Copley, obtained by the smooth and heavy laying on of pigment, to realize what Fuller was striving for when he broke up the surface of his picture by those violent digs and swirls in the paint, obviously made by the handle of his brush. It did for him in a different way and to a lesser degree what the breaking up of tones by the juxtaposition of colors did for the pictures of the Impressionists—it produced a vibration and a sense of atmosphere.

He needed just this effect to unite his really substantial and firmly modeled figure, the strong, round arms and neck and the ample frame, with the shadowy background through which significant shapes are seen to waver indeterminate. He might have used more admirable means, a blander and more learned method, to obtain the same effect,

but the point is that he recognized the effect needed to express his personal view of the world. A sharp and fixed definition of forms would have lost for him the veil that nature herself casts over her facts and that seems to the dreamer as important a fact as any it conceals. Mr. Isham refers to his earliest work as careful and prosaic and not greatly differing from the average work of the time. It was after he gave up trying to sell his work and while he was trying to wrest a living for his family from his Deerfield farm that he painted such pictures as *She Was a Witch*, now in the Metropolitan, the *Turkey Pasture*, the *Winifred Dysart* or the *Nydia*. In the last we see at its best the painter's realization of color. It is not that of the so-called great colorists. It is almost the negation of color in some of his pictures, the impression of blue or red being given by the closeness of the harmony making any suggestion of a positive hue seem of accentuated importance. In the *Nydia*, however, the color, swimming, as it does, in a mist of light, is one of the chief elements of the picture's beauty. On the thin draperies and blond flesh rests a tea-rose flush so delicate and sensitive in its subtle variations as to seem to flicker and deepen and fade like the color of a flower, in truth, a flower stirred by a light wind, paling and glowing as it passes into and out from light. It is repeated in the faint mists of the landscape with less positiveness and finally is lost in the more shadowy depths. Its presence gives to the picture much of its emotional quality. Together with the blue of the atmosphere it renders the character of the conception. The idyllic sweetness of the color fits the childlike features, the half-frightened inquiry of the gaze, and the mystery suggested is made to seem the delicious mystery known to youth, an emotion without real horror because without real knowledge.

The same sweetness and tenderness without a touch of insipidity, but less helped by the color, is in the beautiful little *Hannah*, now on exhibition in the Metropolitan Museum, loaned by Mr. Frank H. Lovell. A child is standing in a meadow. She wears a dull red apron and the landscape is of a blond, almost tawny, tone. In the foreground are vague indications of long grasses, tangled and drooping. The face is of the demure New England type with the intimate mystic beauty belonging to a reticent and vision-seeing race. The forms are very simple and free from obtrusive detail and the execution is more fluent than in the *Nydia*. But the romantic feeling is not less strong, the sense of the unseen not less surely rendered. That the method should be in all instances a somewhat



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THE SPANISH GIRL

By Permission
BY WASHINGTON ALLSTON

fumbling one and experimental is to be expected, not only from the painter's lack of academic drill, but from the character of the emotion he wished to convey. Mr. Cox has pointed out that Rembrandt the dreamer was never so sure of himself as Rembrandt the observer, the trained painter, and the reason is not far to seek. It is simply that to ex-

press the emotional uncertainty of dream one is obliged to forego an explanatory and precise method. Excess of finish is fatal to the mood in which one sees vision, and any method that suggests the intention and leaves ample room for the play of imagination is appropriate for the expression of this mood. Fuller seems to have had an

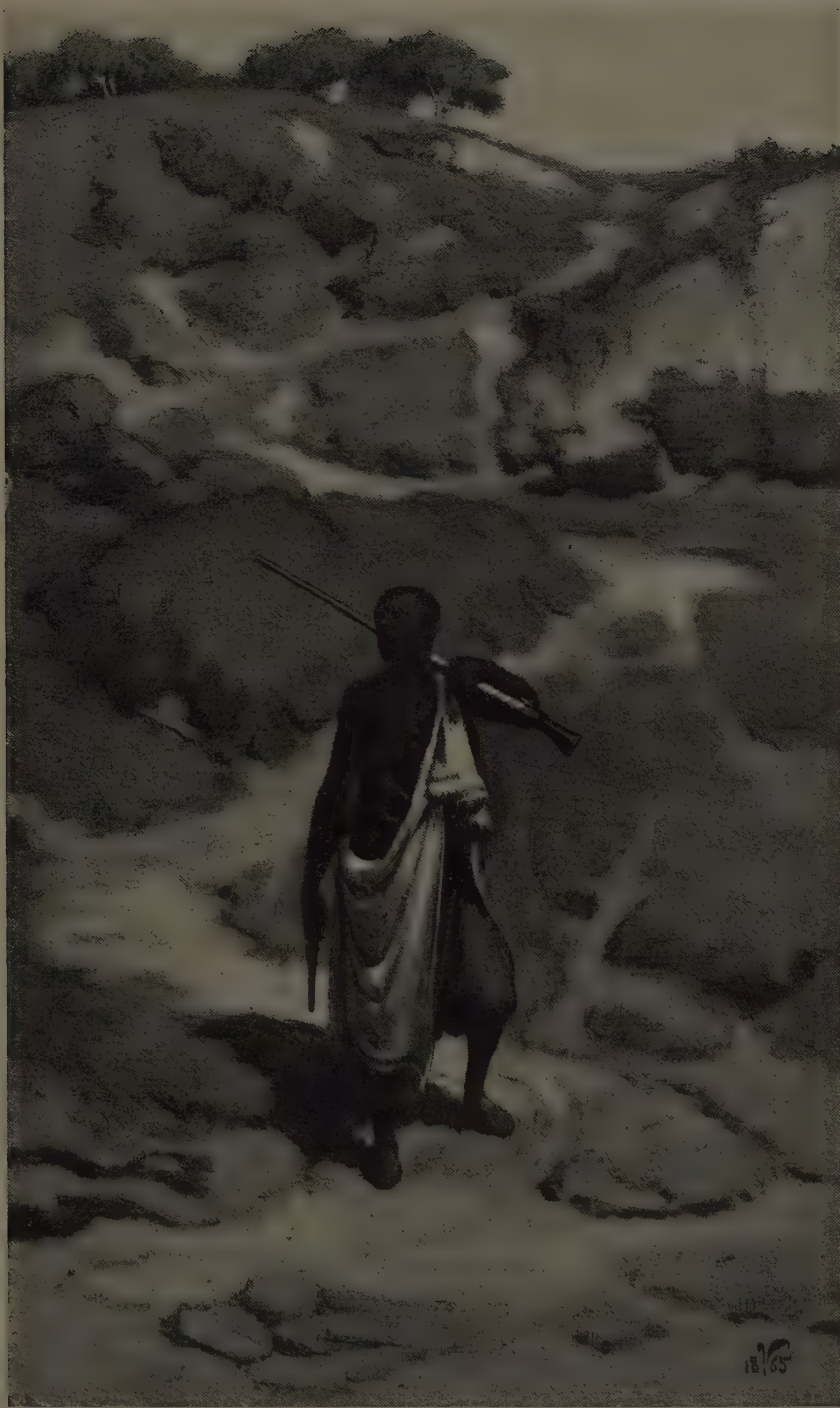
instinctive apprehension of the kind of treatment which should make a common thing a thing of mystery. He was thoroughly a painter, since the message he conveyed depended in no degree upon the subject of his picture, depended solely upon his choice of pictorial appearances.

Elihu Vedder, born in 1836, represents an altogether different attitude of mind. He also struck the note of mystery, but he embodied in his painting exceedingly definite intellectual ideas. Many of his works give one the impression that they are illustrations of mediæval or classical legends in which the boundaries between the real and the unreal world are extended as no modern mind permits them to be. His human forms are the abodes of foreign spirits, great unhuman powers personified, as in *The Eclipse of the Sun by the Moon*, where the dark-winged angel of the night crouches with mournful splendor above her open book; or, as in *The Pleiades*, where the stars dance, with interlacing arms, to a solemn measure. His mind is of an austere tendency and he holds us to the contemplation of these abstractions with an always noble, but seldom fiery, line and without allurements of color or surface. His modeling, like his ideas, is very definite and somewhat hard, insisting on the roundness of forms and those values which we have learned from Mr. Berenson to call tactile. For that reason, his figures seem extremely real even when they are most expressive of unreal things. Also, his unity of conception and execution; the large simplicity which he gives to his forms makes them seem akin to antique art, ideally powerful and grand. Thus we have in his work three elements seldom found together: the element of romantic concern with legend and myth, with strangeness and with the awful; the element of care for classic qualities of form, and the element of intellectual severity, of clear expression of an idea.

The African Sentinel, which is the one example of Vedder's work at present owned by the Museum, although it is not an imaginative subject, sufficiently indicates the character of his imagination. The dark metallic figure pacing wan rocks and pallid sands under a deep-blue sky has a look of omen. The dreary landscape and the small size of the figure unite to make the former seem important, even overpowering, and the latter at its mercy. The color harmony is cold and stern, the line has dignity and an abrupt force in keeping with the subject. In spite of its few inches of area the picture has the effect of vastness won by the omission of all insignificant detail and by the ample synthetic lines of the composition. It shows us

how thoroughly the artist's appeal to the mind is supported by his appeal to the eye and demonstrates the claim of essentially illustrative art to stand beside art that is unconcerned with its subject-matter, when the illustrative quality is effectively yoked to nobility and appropriateness of form. That Mr. Vedder's is an intellectual, not an emotional, art no doubt lessens its appeal to one's deepest interest, which must invariably be spent upon art that touches into life all forms created by it; but there is a life of the mind as well as of the emotions, and this, with its potent and awful realization of the temporal issues of man's fate, is fed by Vedder's grave interrogations and perceptions of universal problems.

Although William M. Hunt was born eight years before Elihu Vedder, he seems the more modern of the two in his art; possibly because he came under French instead of Italian influence during his impressionable years, and possibly because he possessed the temperament which we associate with modern life, an impetuous desire to achieve by swift methods, an overpowering sense of the value of time. He was led in part by his study of Millet's work and in part by his own intuitions toward largeness and simplicity in his forms and unity in his color. He had an extraordinary facility of handling, and it must have required no little self-mastery to eliminate from his work all the redundant detail which he could so easily have rendered and which offers so tempting an opportunity for a dexterous brush. In his painting, however, we feel constantly his effort toward a great style which he did not quite achieve because he did not fully appreciate the innumerable little things, little restraints and little variations of which a great style is composed. His two pictures of the same subject, *The Bathers*, which have been loaned to the Metropolitan Museum, both show this tendency to work for the general effect, the scorn of petty or tawdry or even significant detail which characterizes all his work. *The Girl at the Fountain*, recently bequeathed to the Museum by the sister who served as Hunt's model for the picture, has also this simplicity of effect, which is not precisely a synthetic simplicity; it does not, that is, hint at complexities included in its generalization, but rather at complexities excluded. All students of such art as that of Ingres or Degas, or, to go back, such art as that of Botticelli or the Van Eycks, know what this difference is. Hunt seems to have been as far as possible from a brooding habit of mind in regard to his art—certainly the latter betrays no such habit, and perhaps no one is much of a romanticist who



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THE AFRICAN SENTINEL
BY ELIHU VEDDER

The Scrip

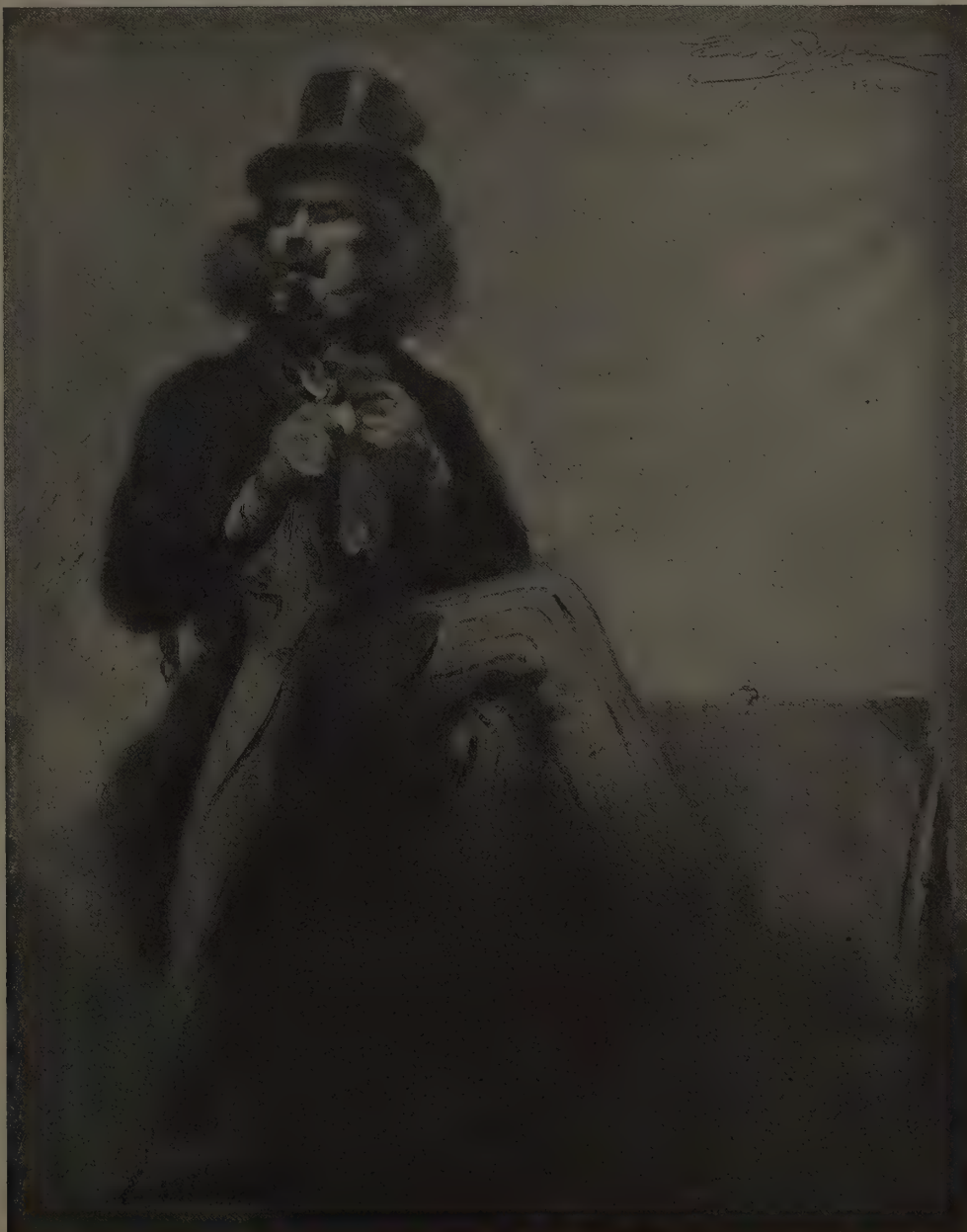


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GIRL AT FOUNTAIN

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BY WILLIAM M. HUNT

does not rather persistently brood over his work. He was neither very scientific in his workmanship nor a great dreamer, but he seems curiously

to unite the two tempers of mind. With him American art loses for a time its kindness toward romance.



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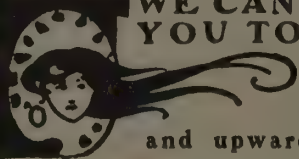
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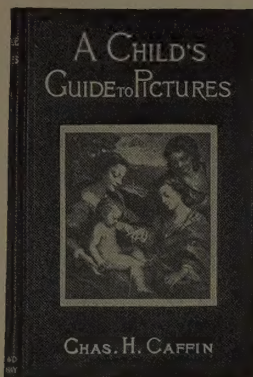
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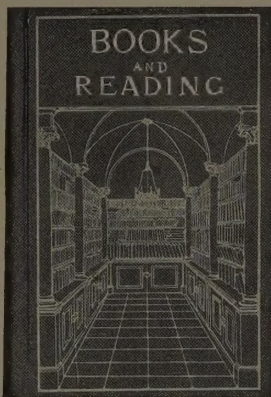
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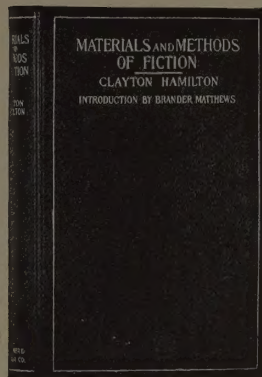
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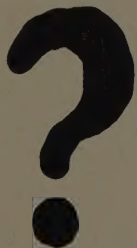
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